

ART NEWS

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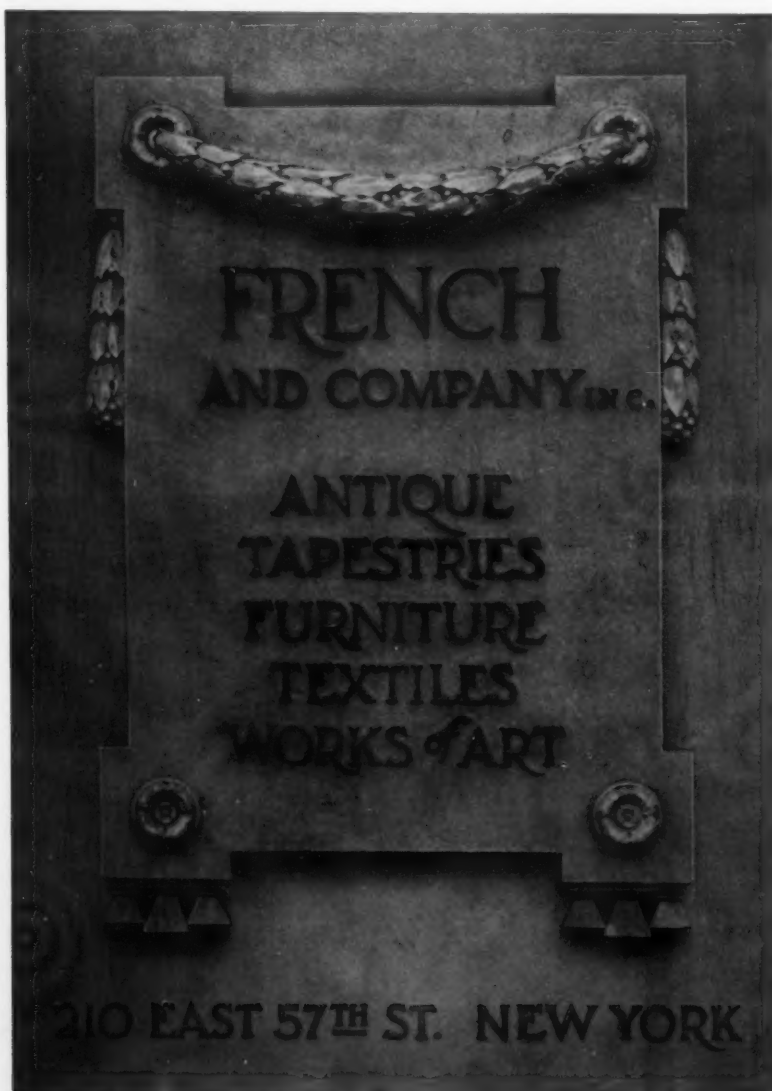
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EDITOR'S LETTERS

SIR:

I should like to point out that an error was made regarding the relationship of Robert Laurent to the Brooklyn Institute of Arts and Sciences in your issue of April 1-14, 1941. It was stated that the Institute was a "former post" of Mr. Laurent's. Actually he has been an instructor here since 1934. The quality of his work and his popularity among our students makes him one of our most valued staff members and we look forward to a long association with him.

This was the only flaw we could find in the otherwise excellent article on Mr. Laurent which appeared in your magazine. We liked very much your choice of reproductions and the nature of your critical remarks.

Yours, etc.,

ESTHER STICHT
Brooklyn Institute of Arts
and Sciences

SIR:

I have been reading John Dryden's letter in your current issue with considerable amazement. Certainly it is amazing that an individual should be willing to make so final a statement as "that only painting in oil puts the art-

ist to the real test." Admitting that oil is inherently a "stronger" medium than watercolor—or pencil, or pastel—it does not logically follow that its use means an expression of stronger emotional feeling, or that it means more of "lasting significance." Surely that is something which comes from the genius of the artist and—if he be truly an artist—is conveyed whatever the accident or choice of medium.

I have seen more of emotional content in a slight pencil drawing by a master than is contained in a huge oil by a lesser man. I have seen many a watercolor by contemporary painters which held the strength and drama and emotional content which make for art. A watercolor may be delicate and lyrical, and these renditions have their place, but it also may have all the solidity and form and texture that the artist desires—or can give within the limitations of his knowledge. May I suggest also that a watercolor is final, not subject to correction, whereas an oil may be painted over, reformed, according to the artist's changed ideas. Which requires the greater mastery of medium?

Yours, etc.,

HARRY NOYES PRATT
Director, Crocker Art Gallery
Sacramento, Cal.

In ART NEWS 25 Years Ago

JULY, 1916: In response to inquiries and protests following ART NEWS' publication of the first cabled account of the medal struck off in Germany to commemorate the sinking of the Lusitania, the bronze in question has been herewith reproduced. Listed in the numismatic catalogue issued by Schulmann of Amsterdam, this medal shows passengers buying tickets from a skeleton at the Cunard Line window, and on the verso, the disabled vessel taking its last plunge. Ten months before America's entry in the war another belligerent note is struck by an unnamed correspondent who complains of the absence of an American flag in the front windows of the galleries of Hanfstaengl & Company during the great Preparedness Parade on Fifth Avenue. The Editor confesses to equal surprise since the dealer ["Putzi" Hanfstaengl, subsequent official pianist to Adolf Hitler] is a Harvard graduate.

The new Masolino Annunciation lately discovered by Berenson in the possession of the Earl of Wemyss at Gosford House, is reproduced for the first time in this country by ART NEWS on the occasion of its purchase by "an anonymous New York collector" [the late Henry Goldman through whom it passed to Mr. Mellon and thus to the National Gallery]. At the Metropolitan Museum a press view presents the latest acquisition, a Sargent portrait "... very distinguished and in character thoroughly Gallic," representing Mme. Gauthereau, also called *Portrait of Madame X*. Still unmarked by the hand of man, Stone Mountain is dedicated

by the Daughters of the Confederacy to be the site of a giant sculpture memorial by Gutzon Borglum costing an estimated \$1,600,000 to \$2,000,000.

From Paris comes the news of the projected opening of the Musée Rodin housing over \$1,000,000 worth of sculpture, as well as of a controversy as to whether the so-called "new art" in France is due to German influence or not. We find that "many persons are already writing anxiously about the character that French art is likely to assume after the war. On one side are those who contend that all the so-called 'new art'—due to Cubism, Futurism, etc.—should be rigorously eschewed as fraught with the infectious seeds of degeneracy. On the other side are those who vehemently deny that the Munich School had anything to do with the search after untried effects of which this 'new art' is a symptom, and that this search and its manifestations have already had a beneficial effect even upon conservative painters."

Eight tapestries from the Barberini Palace, the Holden Collection of Italian painting, and the J. H. Wade art objects are but a few of the private gifts to make their first public appearance at the opening of the Cleveland Museum of Art. Inaugural loans range from Edward Drummond Libbey's old masters to a show of 121 contemporary painters, many smaller museums and dealers contributing. "A graceful and unconventionally posed bronze statue of Abundance by the late Karl Bitter has recently been placed on the pinnacle atop the large Pulitzer fountain on the Plaza."

JULY 1-31, 1941

ART NEWS

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JULY 1-31, 1941

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EDITOR: Alfred M. Frankfurter

MANAGING EDITOR: Rosamund Frost

EDITORIAL ASSOCIATES: Doris Brian, James W. Lane, Jeannette Lowe

ADVERTISING MANAGER: Robert S. Frankel

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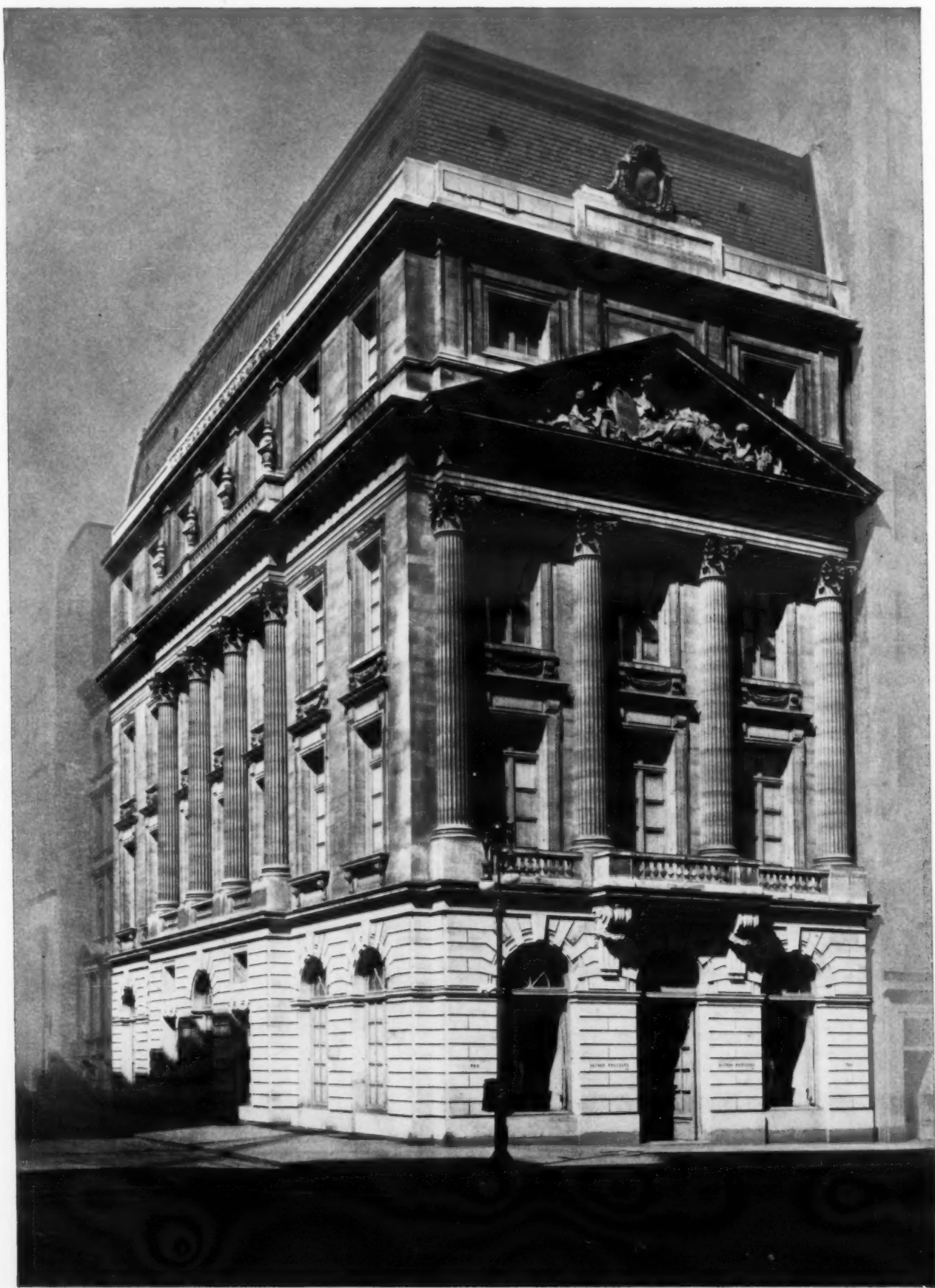
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VERNISSAGE

GEORGE BLUMENTHAL was a man of unmistakable and special greatness. He had a stature that did not correspond to the conventional aspect of the "big man" in public life, yet was far greater in accomplishment than those to whom public position is an end in itself. For that kind of prominence George Blumenthal cared nothing at all. He looked upon his activity in public life as a means of getting the right things done, and at that he was a genius. As the President of the Metropolitan Museum of Art for the last eight years, and as a Trustee for more than two decades before that, he wielded a powerful influence and also put into execution a goodly part of the program for which he was responsible. It is only fair to say that the same period represents the greatest years of the Metropolitan—nay, that, within the last two years, it was under Mr. Blumenthal's guidance that the Museum reached a new maturity in terms of the vast changes and new outlook of modern life. Nothing could be more remarkable nor more characteristic of the man than that, past eighty, he was still able to sense, and to make adjustment to, the revolutionary demands of these recent years.

Nevertheless it is probably only now, following his death after a long illness on June 26, that the larger public will realize the extent of a career that personal modesty so long successfully obscured. His public services and benefactions to museums, universities, hospitals, and countless bodies and individuals elsewhere—these will now stand in the public eye as a well merited memorial to a great citizen.

Yet there was another George Blumenthal, known to his friends, who will remain in their recollection as an unchanging personal image of the man who has now become a public memory. It is the picture of that extraordinary combination of intelligence and wit and urbanity and humility and kindness and generosity which created a human being no less dear because he was often intolerant of the false and pretentious. In the setting of a home whose beauties will one day be legendary, surrounded by the works of art he respected and loved, shrewd and humorous in his comments, ever deeply considerate in his relationships

—thus George Blumenthal will be remembered by those to whom he extended friendship in its real sense. To The Art Foundation, which he helped found, to this, its publication, and to its Editor, he was such a friend. He leaves a void that can never quite be filled.

TWO distinctions attach to this issue other than that it concludes our series of special National Gallery numbers. The first is the international debut of Mr. Edward G. Robinson as an art critic, a sensation by itself. Confessions of personal taste on the part of a collector are hard enough to get into print in any case; those of a Hollywood star who happens to be a collector, because he must necessarily build a Chinese wall around his privacy, are to be prized along with Bonapartian brandy. Yet even dismissing the fact that someone so vitally concerned with popular artistic taste must have developed some interesting ideas in that direction, Mr. Robinson's aesthetics are much to be recommended as reading for their own sake.

Our second innovation is the column of "In ART NEWS 25 Years Ago," in which we shall henceforth regularly edit our own files of a quarter-century back. There is enough of fantastic timeliness in this first sampling, you will doubtless agree, to insure anticipation for the future. If you knew what unfolds itself thus looking backward, you would excuse the current editorial feeling that we are a very important mirror in the history of civilization.

Though this is the last of the special issues whose major content is devoted to the National Gallery of Art, there are still two further articles due. One is an article on Italian and Spanish paintings of the late sixteenth and the seventeenth centuries. The other is Mr. Pichetto's writing on the conditioning of the pictures, unavoidably postponed by the author's illness. Both will appear in shortly forthcoming numbers.

The full national report on Art Week, which came to hand recently, will be reviewed in the next issue. The same number will also publish some personal observations of museum activity in the light of both recent experience and new developments; included will be the new re-hanging of painting galleries at the Metropolitan Museum, which meanwhile deserves and will reward the attention of our Louvre-hungry readers.

A. M. F.

THE ART NEWS OF AMERICA

Prizes & Who Won Them: a Countrywide Report

ALTHOUGH under existing conditions the American Academy cannot as formerly send fellows to Rome for study and creative work, cash prizes of \$1,000 each are still being given out in the fields of architecture, landscape architecture, painting, and music. Winner of the first mentioned is Donald L. Grieb of Milwaukee, whose design for a primary training school for U. S. Army Corps pilots took precedence over sixty-five other entries. In the landscape class, A Neighborhood Community was projected to the satisfaction of the judges by Albert Russell Tryon of Harrisburg. No restrictions have been placed on the spending of the prize money.

The substantial McCandlish Awards for 1941 were given out this year to contestants who created posters for Duz, Heinz Tomato Ketchup, Ford V-8, and Hires Root Beer. First prize of \$500 was won by Robert Held of Philadelphia. Posters advertising the National Federation of Music Clubs were again the subject in California where three students from the Hollywood Art Center School carried off awards after periods of study ranging from five to nine months.

The winners of the Abraham Rosenberg Scholarship, given annually to artists between twenty-five and thirty-five who have attended the California School of Fine Arts for at least two semesters, are Lloyd Wulf and Hassel W. Smith. The amount of the award is usually \$1,500. The only artist in the Guggenheim Foundation's new list of Latin American Fellowships is Antonio R. Luna of Mexico City and formerly of Spain.

The annual Kate Neal Kinley memorial fellowship at the University of Illinois, which provides \$1,000 for study in America or abroad, was won this year by Paul S. Jones, painter and holder of a B.A. degree.

Sculpture for West Palm Beach's Norton Gallery

FLORIDA'S imposing new Norton Gallery has just received as a gift from its generous founder and donor, Mr. Ralph H. Norton, seven important sculptures and an oil painting. Heading the list is William Zorach's monumental Youth, a direct carving in botticino stone which the artist has been working on for several years past and regards as one of his most important creations. There is also a realistic Kneeling Figure by Gaetano

Cecere, a stylized Allan Clark bronze, Pagan's Prayer by Malvina Hoffman, and garden pieces by Benjamin Kurtz, Adolph Weinman, and William Simpson. The single painting is by Max Bohm and represents the artist's wife.

Chester Dale Loans for the National Gallery

THE Chester Dale Collection, in the past available only to familiars of the Dale house in New York, is coming increasingly before the public eye. At the time of the opening of the National Gallery Mr. Dale generously contributed the group of American paintings which are currently on loan there (see article on page 13). In the last few days comes news that twenty-two of his nineteenth century French pictures have arrived in Washington and will be installed for exhibition by early autumn. Though the list of works is not yet available, the importance of the loan, which fills a gap in the National Gallery collections, cannot be overestimated.

Death of A. Venturi, Dean of Italian Art Historians

ONE of the great art authorities of modern times, Professor Adolfo Venturi, died last month at the age of eighty-four at Santa Margherita Ligure

on the Italian Riviera. Venturi's most notable work was the twenty-five volume *History of Italian Art*, a standard reference book on the subject. He was a member of prominent societies and honorary president of the International Congress of the History of Art.

A Mellon Bequest to the Carnegie Institute

IN MEMORY of their mother Jennie King Mellon, Sarah Mellon Scaife and Richard King Mellon have presented to the Carnegie Institute three paintings. These are *Madonna and Child* and *The Beggar Boy*, both by Murillo, and *Returning from Work* by Jules Breton. The Murillo Madonna is a late work, free and loose in its brushing, and is said to be one mentioned in the artist's will and later bequeathed to Louis Philippe. *The Beggar Boy*, earlier in date and more explicit in technique, is one of many versions of this subject. *Fin de siècle* romanticism marks the third canvas, which shows a barefooted peasant girl bearing a water jug and sheaf of grain through a field.

Charlot Perfects an 8-Color Litho Process

A NEW technique of lithographic printing involving the use of over two hundred plates for the reproduction (Continued on page 24)



NATIONAL GALLERY OF ART, KRESS COLLECTION

DONATELLO: "St. John the Baptist," life-size bust in terracotta, executed 1454-66, in the simplified realism of the late period of the greatest Florentine sculptor.



Great Sculpture of the Italian Renaissance in the National Gallery

BY ALFRED M. FRANKFURTER

LIKE verses deliberately detached from their context, a museum collection of sculpture divorced from its architectural element can often be more stimulating than in the organic whole, because of the simplified, concentrated focus that goes to produce a modern way of seeing. Nowhere is this quality of anthology better suited than to the plastic achievement of the Italian Renaissance. Its sculptors not only themselves the first eclectics but also great individualists, they prove their timeliness in detachment almost more effectively than *in situ*.

That sense of selection by the evolution of taste, and the attendant opportunity for close study, therefore atone for the absence of a comprehensive view of all the Renaissance sculpture of Italy in the new National Gallery, although its riches here are of an extent already unique in America, and it is further assured of additions that will rank it with this field's four foremost museums of peacetime Europe. Only the magnificent aggregations of the Bargello in Florence, the Victoria and Albert Museum in London, the Kaiser-Friedrich-Museum in Berlin, and the Louvre in Paris—provided they shall again one day exist in fact as they do in memory—will rival the Italian sculpture in Washington when to the Mellon and Kress Collections there is added Mr. Joseph E. Widener's group of works by Renaissance sculptors.

The comparison is not quantitative but qualitative. Alone today's fifty-seven Italian sculptures—twenty-two the gift of Mr. Mellon, thirty-five from Mr. Kress (of which eighteen are on loan)—represent an average of aesthetic attainment and physical preservation high enough to defy adequate representation in a magazine article. Nevertheless this

writing attempts to do them summary justice, leaving the Widener objects for consideration until they are installed. Several of the more important sculptures of the Mellon and Kress Collections are not illustrated here because they have been extensively reproduced in previous issues of ART NEWS (March 15, 1941; May 1, 1937; Jan. 9, 1937).

If any single phase of the history of art may be said to have positively conditioned both creative and visual activity in its wake, surely it is this. It was the sculptors of Italy from 1300 to 1600, in particular those of the Florentine fifteenth century, who taught the world how to translate the antique into the modern, who rediscovered the three-dimensional Classic, and who re-formed it in the meaning of intervening human experience. Thus they not only established a pattern of relation to nature on which no one has yet demonstrably improved, but also—and probably more important—they invented a dialect of forms which has served as a unique standard for both practitioner and layman.

To conceive of Maillol without Donatello as a predecessor, or of Rodin without Michelangelo, would be as impossible as Brahms without Bach or Richard Strauss without Schubert. The simile is particularly appropriate since musical taste is fortunately not inhibited by the same antiquarian prejudices that becloud the horizon of the modern artist and the modern spectator as well. Hence I stress it here, for among these modern arbiters it has become quite unfashionable to evince the same interest in the quattrocento masters as in those of Polynesia or Benin. There is no denying, I am ready to admit, that these things do run in cycles of fashion, and that the collector's



NATIONAL GALLERY, MELLON COLLECTION



PHOTO: COURTESY C. KENNEDY



NATIONAL GALLERY, KRESS COLLECTION

PORTRAIT DEVELOPMENT throughout Italy from formalized profile-relief through half-round bust to the full-round, self-supporting High Renaissance type: Amadeo's "Gian Galeazzo Sforza" (detail) North Italian marble, ca. 1490; Mino da Fiesole's "Young Woman as St. Catherine," Florentine marble ca. 1480; Alessandro Vittoria's "Bust of a Man," Venetian terracotta ca. 1560. Brilliant lowest or "stiacciato" relief in detail of frieze from Rossellino's "Madonna and Child," 1475-80 (top of page).



NATIONAL GALLERY OF ART, KRESS COLLECTION

DESIDERIO DA SETTIGNANO: "Bust of a Lady (Isotta da Rimini?)," marble, ca. 1460; the Florentine sculptor closest to Donatello evolves a personal style out of the latter's simplified realism, based largely on virtuoso craftsmanship in his medium.



ANTONIO POLLAIUOLO: "Bust of a Warrior," terracotta, ca. 1475; representative of a new, dynamic tendency in Florentine art, plastic realism is turned from a subjective, tactile focus to the objective indication of exterior association.



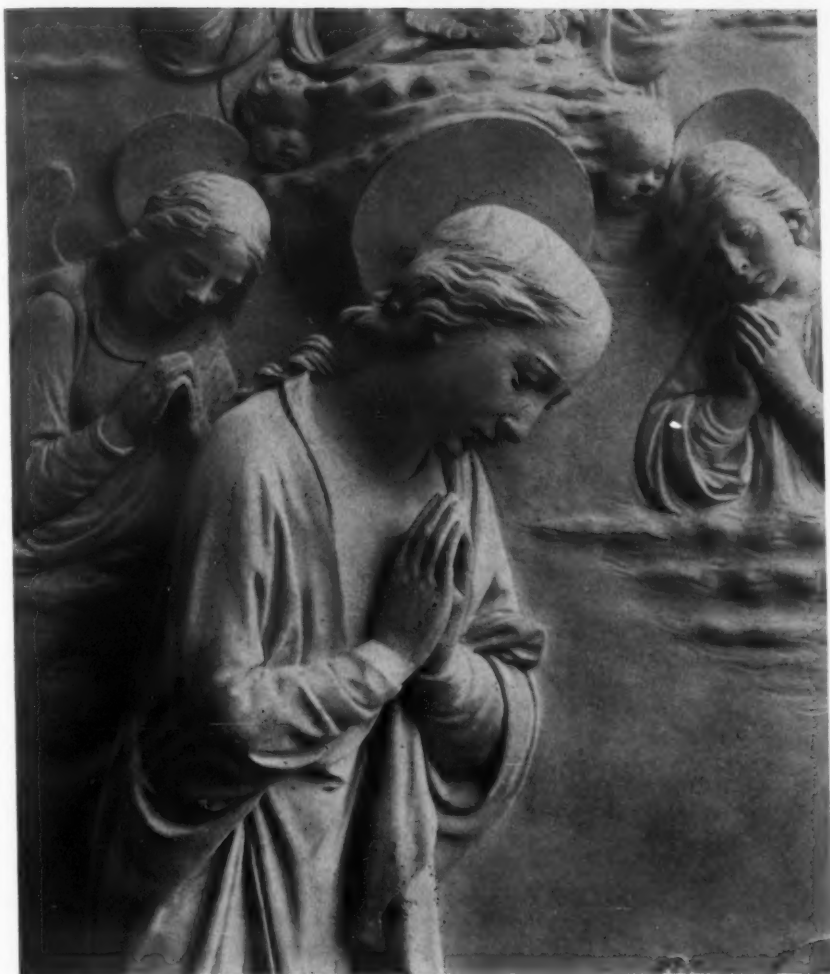
NATIONAL GALLERY OF ART, MELLON COLLECTION

FRANCESCO LAURANA: "A Princess of Aragon," marble, ca. 1475; this unique Venetian-Dalmatian master, dependent equally upon Classical antiquity and close Byzantine sources, stylizes his portraiture, then enriches it with a Classical frieze.



NATIONAL GALLERY OF ART, KRESS COLLECTION

ANDREA DELLA ROBBIA: "Bust of the Christ Child," polychromed glazed terracotta, ca. 1490; at the end of the Florentine quattrocento, realism and mass convey emotional-sentimental content, aided by the color facility of this medium.



NATIONAL GALLERY, MELLON COLLECTION

DELLA ROBBI technique in unglazed (left) and glazed (right) terracottas shown in detail. Both executed 1480-90, the former is not only simpler but purer in adherence to early quattrocento formality, the latter anticipating Raphaellesque sentiment yet with perfect sculptural discipline.



PHOTOGRAPHS ON THIS PAGE COURTESY OF PROF. C. KENNEDY

taste of the late nineteenth and early twentieth century that gathered the great aggregations, from which stem the possessions of the National Gallery as well as of the famous European museums, is due to be replaced by a new and re-oriented one. All the more natural when one stops to consider that the supply of Renaissance sculpture is next to exhausted even if Europe should once more become a source.

But why now consign what has been wrested so dearly to the figurative attic? I make no apology on behalf of the great sculpture of the Renaissance, for it needs none. Yet I note that in all America the teaching of Renaissance art, especially in our graduate schools of fine art, has fallen to an all-time low. Was it really only the personal impetus of a Charles Eliot Norton and a Bernard Berenson that kept alive the interest in the field every connoisseur must master in order to comprehend the roots of his own time? I confess I do not know the answer, though I can supply a superficially unrelated fact that may well be a corollary.

Coincident with this passing from fashion of the Renaissance we have had what may fairly be called a De-

cline of Sculpture. Quite apart from the agonized search for new forms in every art that a revolutionary period like ours must necessarily experience, the truth emerges that we lack technical aptitude among the vanguard of modern sculptors far more than formal invention. By technical aptitude I mean not only subjective handling of tools and material—though that is vital by itself—but the command of the whole creative performance, the kind of technique that this era expects from its chauffeurs and air pilots. Toward this the Renaissance sculptors, who learned the same lessons from their Classic prototypes, can point the way as

constructively and certainly as does Johann Sebastian Bach to today's student of counterpoint. Thus the rejoicing at the wealth of the National Gallery's sculpture collection should be far more widespread than among the handful of Renaissance-isolationists like myself.

Solitary prelude from the fourteenth century, Tino di Camaino's marble relief of the *Madonna and Child* really deserves an earlier encounter in the Gallery, in the rooms of Giotto and Duccio and their contemporaries, for it represents a similar relationship to its follow-



NATIONAL GALLERY, MELLON COLLECTION

HERALDING MICHELANGELO, brilliant, free anatomical realism is seen in the details from the late quattrocento "Putto" in terracotta by Verrocchio ca. 1480-85, and the "St. Sebastian" in polychromed terracotta by Matteo Civitate ca. 1475-80.



NATIONAL GALLERY, KRESS COLLECTION



NATIONAL GALLERY OF ART, KRESS COLLECTION

VENETIAN sculptural style over a half-century; Pietro Lombardi's "Singing Angel," marble ca. 1480, purely Classical; Pyroteles "Madonna and Saints," marble ca. 1500, pictorially ceremonious; Jacopo Sansovino's "Venus," bronze ca. 1525-30, the modern nude after Giorgione.

MELLON COLLECTION

ing in the quattrocento. In the same hesitant yet heartening accents it points the way to the revival of pure form, its attempts at the full round all too apparent but limited by its antique sources in the high relief of Roman sarcophagi.

Its value for comparison is attested to in approaching the first great sculptor of the Florentine quattrocento, and who remains its greatest. Donatello is twice represented, curiously with two busts of St. John the Baptist, though the identical subject matter serves but to emphasize the span of at least twenty years that separates them. The first is a polychromed terracotta that may be dated around 1440. It can be associated with both the large marble statues of St. John of the Bargello, executed 1434-40, hence it belongs in the sculptor's first maturity, skipping that phase of youthful genius which, along with Ghiberti's doors for the Baptistry, marks the beginning of Renaissance sculpture in Florence. Though in this bust the irrepressible realism that shocked contemporaries is still manifest, it has become disciplined by hair and garments carefully encompassing the vivid facial expression with its characteristic mouth half-open as though in speech. But the second bust (illustrated on the frontispiece) of a leaner, more ascetic St. John, belonging to the late period of 1454-66, so developed in style that a critic has been tempted to assign it and a marble version in the Louvre to the hand of Rossellino, is the true evidence of Donatello's genius. Quite impossibly the work of a younger man, this extraordinary sculpture is the final resolution of Donatello's lifelong preoccupation with this saint; he is the crisp marble *Giovannino* of the Bargello a quarter-century after, with an added touch of David as the other great youthful hero who fascinated Donatello. This solid neck, this delicate head, admirably brought into unison with the swing of shoulders, is born of a simplification that even Donatello did not attain until his fantastic

achievement of the reliefs on the great bronze pulpit in San Lorenzo.

In Donatello's ambient was executed the Gallery's finest marble relief, the *Madonna and Child* by Agostino di Duccio (frontispiece, ART NEWS, March 15, 1941), probably around 1460-70 in Perugia after the artist, long subsequent to his departure from Florence, must have encountered Donatello's great altar in Padua. To Agostino's own characteristically flat and codified perspective there is here added, in the face of the Child, that curious distortion of Donatello's putti which begins in his famous choir-loft and reaches its climax at Padua—a brilliant device to emphasize the emotional aspect of the face despite a very low plane of relief. In scarcely touched preservation, this superb sculpture is the only important Agostino in America.

Chronologically between Donatello and Agostino there stands Luca della Robbia, represented here but once with a small yet exquisite glazed terracotta relief, about 1460-70, that fulsomely announces his nephew Andrea more than it recalls the famous choirloft with which he once rivaled Donatello.

Half a generation behind Agostino, however, comes that extraordinary group of Florentine sculptors born between 1427 and 1435—in order: Antonio Rossellino, Desiderio da Settignano, Mino da Fiesole, Antonio Pollaiuolo, Andrea del Verrocchio, Andrea della Robbia, with Matteo Civitate of nearby Lucca bringing up the rear in 1436 as Benedetto da Maiano was in the van in 1422. These are the masters who in the wake of Donatello created all significant Florentine sculpture of the second half of the quattrocento, and it is their period which is most fully represented in the National Gallery.

Rossellino's lovely little marble bust of St. John (illustrated on the cover of this issue), so close to Donatello's formal inspiration yet so characteristic of this master of child sculpture, is the most important marble to

(Continued on page 28)



NATIONAL GALLERY OF ART, KRESS COLLECTION

VERROCCHIO: "Adoration of the Shepherds," terracotta ca. 1470-75, executed with the assistance of his pupil Leonardo da Vinci.



OF TRUMBULL'S numerous portraits of "Alexander Hamilton" none is more truthful than this dark-toned likeness (left).



GILBERT STUART'S masterpiece, "Mrs. Yates," dated 1793, can stand comparison with any painting in the Gallery (right).

THE NATIONAL GALLERY'S AMERICAN PICTURES

BY JAMES W. LANE

SOME people who know nothing of our national art are in the habit of asserting that it lacks aesthetic distinction. The National Gallery, by making its first hanging of American painting small and select, should scotch at once this idea. With one or two minor exceptions, all the canvases now hanging in its distinguished selection from our Colonial period look well against the best in the European galleries of the new museum, and one painting, Stuart's *Mrs. Yates*, is both technically and as character-limning unexcelled anywhere in the whole Gallery. Such other of the American paintings that are not quite equivalent to this masterpiece have nevertheless great flavor.

Yet it is true that American painting was once the broken reed in the marsh of American culture. It is so no longer. We have seen in the last twenty years a bolstering that has worked wonders. And now that the voice of contemporary French painting is stilled in Europe, American painting to our mind is the best contemporary painting.



NATIONAL GALLERY OF ART, MELLON COLLECTION

"RICHARD, EARL HOWE," dates "from the heyday of Copley's English period when heroics were beginning to engage him."

But there was also another time when it was in fine flower, blossoming in masterpieces here and there. That was in the age of the founding fathers of American painting, which extends at least from 1700 to Gilbert Stuart. Yet, not improperly, we today look back upon that era as one of confusion. Many of the pictures created by it are now a wilderness of malattributed canvases beside which the difficulties of attribution in European painting look extremely straightforward.

If early American painting is a questionably happy hunting ground for the attributionist, it is full of magnificent flowers, many more than we think. The National Gallery has brought up into its American rooms a mere eleven from its bountiful racks of early American painting, has added to these seven paintings from the Chester Dale Collection, on indefinite loan, and thus presents an admirable argument for the quality of American culture during the Colonial period.

The beauty of this culture has never had to be labored. The

eighteenth century throughout the world was a beautiful century for all that pertained to personal living, to culture. Man was vile enough—to man. There were intolerable abuses, but there was also time for thinking well, writing well, and painting well. No one can say that grace, elegance, and assurance were not the fountainhead of the arts then.

Some painters indeed painted so well that they touched off a train of imitators, who, like a school of little fishes, swam after larger fish of finer caliber. Down in the racks of the National Gallery that drama goes on. There two hundred or more paintings, many of them little fishes, each with an interesting personality of its own, attempt to escape the shifting sands of attribution and come to the surface upstairs.

Meanwhile the assemblage of leaders on view is distinguished. Of the three earliest painters represented—Feke, Theus, and John Wollaston—we especially like the Chester Dale Theus. This picture, as a matter of fact, is not like what usually goes by the name of Theus at all. There is no ram-rodged pouter-pigeon pose. The face has neither puffiness nor arrogance. The gorgeous lace-patterned red dress is handled flatly, without highlights, and resembles both in color and in mastery of the intricate details of lace and jewelry the best work of Durand. But the face itself shows none of Durand's faraway looks and mat complexions. This fresh face with speaking blue eyes alight wants to address you. It is such a face as Copley in the 1770s would paint. It quite bowls you over, not by its beauty, but by its eighteenth century feminine bonhomie that has not an ounce of artificiality about it. By 1775 Durand had just begun to flourish in Philadelphia and Theus was dead. Conceivably this painting which is throughout assured and exquisite in its taste, was done by Theus (who was comparatively young to die in his fifty-fourth or -fifth year) shortly before his death. It is not the painting of a commencing painter but that of an artist in full prime. The spirit of it is French, quite in the spirit of the creator of the Baker's Cocoa girl, *La Belle Chocolatière* by Etienne Liotard, Theus' master. Yet if Mr. Dale's lovely *Portrait of a Lady*, an indubitable masterpiece, is the norm for Theus, we shall have to revise our notions of what constitutes a Theus. How vastly different are those Charleston and hitherto standard Theuses, full of their broad metallic highlights on silk dresses and ribbons, done under the influence of Wollaston.

The Wollaston, Mary Walton Morris, could not possibly be mistaken as by anyone else. But the Feke, *Williamina Moore*, is of



LENT BY THE CHESTER DALE COLLECTION

STURDY IN CHARACTER is "Mrs. Henry John Auchmuty," by the painter-inventor S. F. B. Morse.

papoose, a dog, a tepee, and a camp-fire. The face of the sitter, as sometimes happens in masterpieces, is a trifle insipid, but this does not detract from the strength of the rest of the composition.

Compared with this dignified, simple canvas, one of the greatest in early American art and intrinsically important for its handling of the

Indian theme, Copley's *Richard, Earle Howe* seems not to shine with Copley's wonted glow. The color of the face has too much rose madder. This sinks in with the orchidaceous vest and the purplish sky. But all the details are well drawn. It is Copley in the heyday of his English period, after 1778, when heroics were beginning to engage him—to the ultimate disengagement of his reputation.

From Copley the National Gallery for the present passes over important if less outstanding names to get to Gilbert Stuart. The other names—John Hesselius, Blackburn, Pine, Charles Willson Peale, Ralph Earl, for examples—are many, and without them the salt of early American painting loses its savor. In time such salt will accrue in the galleries. At the moment Gilbert Stuart is the main focal point.

Six portraits by Stuart, with masterpieces in the cases of Mr. and Mrs. Yates, are exhibited. Mather Brown, whose copies of Stuart often stung the latter to fury when passed off as Stuarts, and Edward Savage, with his grandiose *Washington Family* painted in 1776 (see colorplate on page 16), follow close behind. Stuart, virtuoso as he was with a head, painted too quickly for his own good. Where he was careful throughout, as he was with the
(Continued on page 27)



NATIONAL GALLERY OF ART, MELLON COLLECTION

A MASTERPIECE OF color, depth, and invention is Benjamin West's "Colonel Guy Johnson," which was painted about 1779.

THE ART FOUNDATION COLORPRINTS
Series I (American Painting) No. 1

EDWARD SAVAGE (1761-1817)
THE WASHINGTON FAMILY
(on overleaf)

The original upon which one of the most popular of early American engravings was based, this portrait was begun from sketches made from life in New York in 1789 and finished in Philadelphia in 1796. Against a background revealing a distant view of the Potomac are seated Washington and Mrs. Washington next to whom stand the first President's adopted grandchildren, George Washington Parke Custis and Eleanor Park Custis; behind them is the Negro servant, Billy Lee.

In the general arrangement and in the painting of the rich silks and the wind-swept sky, English portraiture of the late eighteenth century is echoed. Indeed, like many another painter of his period, Savage learned his art in London where he became a pupil of Benjamin West in 1791. This work was originally contributed by the artist to the Columbian Museum in Boston, and later was in the collection of Thomas B. Clarke, New York, which the late Andrew W. Mellon acquired in its entirety.

(Size of the original: 84 by 111 1/4 inches)



NATIONAL GALLERY OF ART, MELLON COLLECTION

EDWARD SAVAGE: "THE WASHINGTON FAMILY," ABOUT 1796



LENT BY MR. EDWARD G. ROBINSON TO THE LOS ANGELES MUSEUM

GRANT WOOD: "DAUGHTERS OF REVOLUTION," 1932

THE ART FOUNDATION COLORPRINTS
Series J (Contemporary American Painting) No. 3

GRANT WOOD (1892-)
DAUGHTERS OF REVOLUTION
(on overleaf)

One of the early works which has brought the artist fame and fortune as a meticulous limner of Americana, this picture, dated 1932, though it is painted in Wood's rather hard, realistic vein, is perhaps the least specifically literal of his works. Local and regional it is, both in its neat technique and in the types of its three formidable Graces—presumably from the painter's native Iowa—lined up before a print of Emanuel Leutze's *Washington Crossing the Delaware*. But however regional these females may seem, their counterparts exist in every country. So effective has been Wood's perception of the smug and the inflexible that the painting proved to be one of the most popular in the 1937 exhibition of "Three Centuries of United States' Art" at the Paris Jeu de Paume. Instead of ladies from Iowa, Parisians saw in the picture the likenesses of their own provincial relatives. For some years it has been one of the best known objects in the Edward G. Robinson Collection from which it has been frequently lent.

(Size of the original: 30 by 39 3/4 inches)



AT HOME with Derain, Cézanne, and Manet, Edward G. Robinson enjoys "the supreme pleasure of imagining I am painting." Cézanne's famous "Black Clock," center.

The Most Moving Pictures

BY EDWARD G. ROBINSON

PHILOSOPHIZING on the sister art which is his avocation, the famous cinema actor tells what he likes and collects—on the occasion of the first public exhibition of his celebrated collection of modern painting and sculpture current at the Los Angeles Museum. Its stars range from Delacroix and Cézanne to Rouault and Grant Wood (see colorplate on previous page), among a total of fifty-four works that prove you can collect as seriously in Beverly Hills as in Paris or Florence.

I HAVE liked pictures ever since I was a youngster. I didn't know much about them then, but they gave me the feeling that life was colorful and mysterious, with more to it than appeared on the surface.

As a young actor in New York I bought colored reproductions of old masters. They were all I could afford. Then I bought etchings and lithographs and began to sense the extra life there is in original work.

I'm still no art expert. Dates and signatures don't mean much to me. And arguments about the relative merits of paintings leave me stone cold.

I enjoy a painting much the way I enjoy a piece of music or a fine bit of acting. With me it's ninety per cent feeling. If the artist is doing a good job I am carried along by him. I don't feel any need to analyse his work in order to enjoy it.

You don't have to have some expert tell you how fine these things are in order to enjoy them. Going too intellectual about the arts can kill, or at least chill, your pleasure in them.

One reason I enjoy pictures is because I can live many lives through them. I spend many spare hours in art galleries, not looking for something to buy but knowing that I will be rewarded every so often with experiences I can't get anywhere else.

Occasionally I find a painting I can't forget. I go back and see it often. Sometimes I still don't get enough of it by mere visiting. If separation won't cure my yen for it, that picture may end up on my wall. It's something like love and marriage, only with paintings you can have as many as you can support. And they're apt to get on together.

Evenings I like to sit down in the living room and look at my pictures. I could no more paint a picture myself than play an oboe or fiddle. Yet I can't resist the temptation to blow into an oboe or scrape a violin if I find one handy. But the notes invariably come out sour.

Nevertheless I persist in "playing" my paintings and get lots of pleasure from this game. This way I get some grasp of the structure of a fine picture, the thing that gives strength and power to it. Good paintings, it seems to me, are strong and simple in much the way that a good actor's movements and stances and tones and expressions are strong and simple. That's their foundation. The subtleties and extravagances then have something to support them.

My first real love in painting was the Impressionists with their light and color. They were—they still are—a revelation to me. As I look

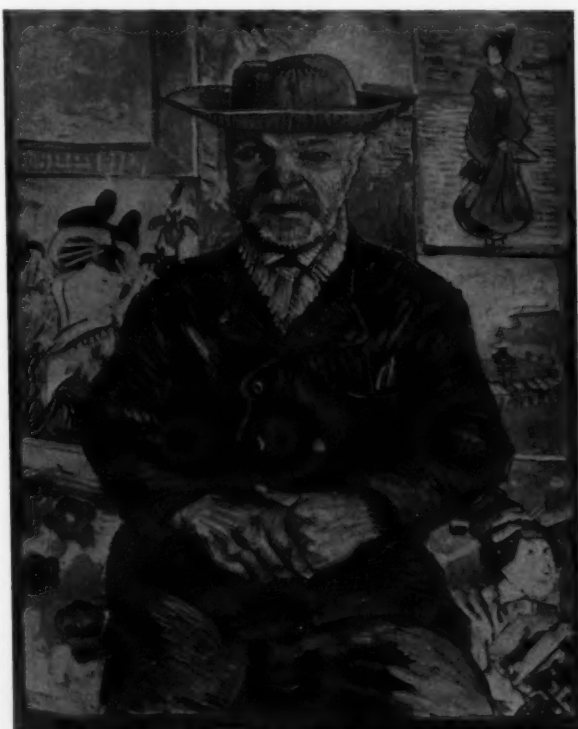
over my whole collection I can see that this fondness for color and light has governed my choice of pictures. So far, the Cubists and abstractionists, with their intellectual kinds of painting, have failed to touch me.

On the other hand, though, I don't feel much desire to go back of the nineteenth century. When I used to buy color prints my taste ran to the Dutch painters and I guess the shift from them to the French Impressionists was natural enough. Light was what fascinated both. But when I made my first plunge and bought originals—a Monet, two Pissarros, and a Degas pastel—I knew I had found the kind of painting that pleased me best. I hung these pictures and the whole room seemed to light up.

You get pretty riled up in my business, sometimes. That's one reason why actors are great fight fans. They go to the fights, sit up close and when one guy socks the other a hard one to the chin, you can almost hear the actors thinking "That for you, Mr. Goldwyn!" or "Take that, Mr. Mayer!" I suppose some of them think of the Warner Brothers in the same way, but I wouldn't know about that.

I go to the fights a lot myself. But I also come home and look at the paintings. They do something different for me. It's like looking through so many wonderful windows on a world that is always serene and glowing.

As I have gone ahead getting more and more paintings I have discovered that all really fine pictures, while they may be full of action, are very still. But it isn't a dead stillness. (Continued on page 28)



LENT BY THE AUTHOR TO THE LOS ANGELES MUSEUM
LATEST ACQUISITIONS of an actor for whom collecting represents "something like love and marriage": Van Gogh's "Le Père Tanguy" (above) and "Jane Avril Dancing," 1893, by Toulouse-Lautrec (right).





LENT BY THE MIDTOWN GALLERIES

A Buckeye View of U. S. Painting: New Slant from Toledo

BY ANSON BAILEY CUTTS, JR.

PALMER'S BREEZY vacationists: "Two Girls."

DANIEL SERRA: "Sweet and Bitter Memories."



LENT BY THE MILCH GALLERIES

IT IS no easy trick to strike a new note in an annual which has been a fixture for the past twenty-eight years, but this time William A. Gosline, President of the Toledo Museum of Art, who arranged the classic three-month Exhibition of Selected Paintings by Contemporary American Artists, has assembled a group of sixty-five canvases by as many painters, new and old, that is full of surprises. A definite effort which was made to encourage the tendency in more familiar exhibitors to stray from their accustomed paths has here proved more than justified.

In *Office at Night* Edward Hopper, whose distinctive realism long has been identified with lighthouses and façades of the jigsaw Gothic era, comes forth as a *genre* and figure painter of unquestioned ability. John Carroll, too, deserts his pallid females for a landscape and hunting scene in the good English tradition. Yasuo Kuniyoshi, who is remembered in Toledo for still-life and portraits, contrasts Western figures with a curious oily landscape definitely Oriental in feeling. Gifford Beal's circus subjects and beach scenes give way to a *Seventeenth Century Suggestion* whose title tells the whole story—a story of Gallic charm and elegance. James Chapin shows that a *Straw Stack in Utah* is not beneath a portraitist's attention; he handles the theme broadly and in clear color but we are not wholly convinced that the change is for the better. Jon Corbino, for once, achieves characteristic surging activity not with figures and horses, but by the racing clouds and shadows crossing the broken landscape of a *Down East Farm*.

The Pacific Isles are no novelty to Maurice Sterne, but we do not recall anything in this line quite like his eccentric and decorative *Hawaiian Bird-of-Paradise Flower* in the show. Zoltan Sepeshy supplants color with monotone for a highly-glazed, carefully stroked winter landscape in tempera. It would be difficult to find three more diversified techniques employed in three recumbent nudes than those of Kroll, Esther Williams, and Gladys Rockmore Davis. *The Needlewoman* by Julian Binford—blue in tonality and Renoir in feeling—has already taken its

place as one of the local favorites. Technically Isaac Soyer's *Office Girls* is a considerable improvement over his last year's offering. Mme. Bedini's *Horses* by Esther Williams very cleverly plays moonlight, limelight, and reflections against one another and the white animals.

In a familiar vein are Robert Phillipp's soft provocative portrait, Peirce's forthright sizing-up of his wife, Francis Speight's *Autumn*, employing his favorite device of sunlight filtering through brilliant foliage, and Sheeler's careful, ponderous *Steam Turbine*.

Important newcomers are Marvin Cone of Iowa, who paints landscapes almost indistinguishable from those of Grant Wood; Horace Day, Louis Guglielmi, Herman Maril, George Picken, Daniel Serra, and Ferdinand Warren. William C. Palmer contributes a hazy pastel-toned summer resort study of two young women opening an umbrella in a field; one of whom we suspect of being his charming wife. Another recent Manhattan exhibitor is Fred Nagler. His neo-primitive *Last Supper* has a simple spirituality unusual in contemporary painting and reminiscent of William Blake. Eugene Speicher is there too, with one of his successful characterizations of actresses.

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If there is one general disappointment to be voiced, it arises from the fact that so few present-day American artists are really fine colorists and that so many remain faithful to the jaundice, or soot-and-whitewash persuasions. Two finely balanced still-lives by William MacFee and Toledo-born John Koch, the one of vegetables, the other of sparkling fruit with a velvety cat, point a better way, however.



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LONG before Winslow Homer's reputation had reached anything like its present proportions—as long ago as 1912—Charles R. Henschel bought his first Homer watercolor, *Burnt Mountain*. Like many another observer of this north woods study, he was taken with its powerful diagonal design and with its freedom and breadth. But above all he felt that Homer had carried the nineteenth century watercolor tradition to a kind of culmination which would with difficulty be surpassed anywhere, at any time.

The acquisition was the first step toward a distinguished collection. Mr. Henschel has bought Homer watercolors over a period of nearly thirty years. As his private hobby, this leading art dealer purchased them from Homer's friends, from his wife, at auction sales. Once an unexpected telephone call took him to Brooklyn where, from out the depths of a musty brownstone, two fine fishing scenes from Homer's Adirondack series emerged and were acquired on the spot. As lately as 1937 he purchased the splendid sketch for *Hound and Hunter* which is one of the dramatic masterpieces from Homer's brush.

And in the meantime Mr. Henschel's original estimate had more than been fulfilled. Not only have the values of the pictures been many times multiplied but, judging by an undiminished train of followers, Homer indeed expressed what seems to be a final word in watercolor.

Though the individual pictures of the Henschel Collection have been loaned to all the big Homer retrospectives of the past few years, it is only this month that the group as a whole is making its public debut. Appropriately, Boston, capital of Homer's native New England, has been selected for the event: as its final offering of the season the Institute of Modern Art is exhibiting the collection, augmented by a group of drawings lent variously from public and private sources.

The collection is particularly rich in hunting and fishing scenes, *Leaping Trout* and *Lone Fisherman* of 1899 being typical samples of



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a hearty naturalism which often comes close to that of Courbet. Along the Trail, showing man and dogs among foliage, is another of those rich green tapestries at which Homer excelled. The already mentioned *Hound and Hunter* study is interesting to compare with the finished oil. There is a dramatic sharpness to the crouching man in the boat, a dangerous swirl to the waters which are typical of Homer's handling of the medium. *Leaping Salmon Trout* is documented by a letter from Georges van Felsom, founder and superintendent of the Tourilli fishing club, to whom the artist inscribed and presented the picture in recognition of long friendship and services to the Homer brothers on their periodic fishing trips in the Province of Quebec.

Though the group includes but three versions of Homer's best known subject—the rockbound New England coast—they are of fine quality. *The Mussel Gatherers: Gloucester* shows the powerful figures of women bending over the clear tide pools in flat afternoon light. *Incoming Tide: Scarborough, Maine* is a tour de force in its suggestion of a wave combed by a freshening wind into scud and spray. Three Florida scenes show a stately group of palms at Homosassa; *The Blue Spring*, a tapestry of shifting, watery lights and tropical greens; and a schooner with idly flapping sails under hot sun. Bermuda's sugarloaf houses and glittering inlets are skillfully arranged in *Salt Kettle* of 1899. Similarly, a more elaborate composition gives interest to the earlier *Santiago de Cuba: Street Scene*, which combines crispness with great delicacy of draftsmanship.

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HOMER'S TROPICAL scenes, in their conciseness and clear brilliance, set a model which watercolorists have painstakingly adhered to for nearly half a century. Above are records of two trips to the Caribbean, "Santiago de Cuba: Street Scene," painted in 1886, and "Key West: Hauling Anchor" of seventeen years later.



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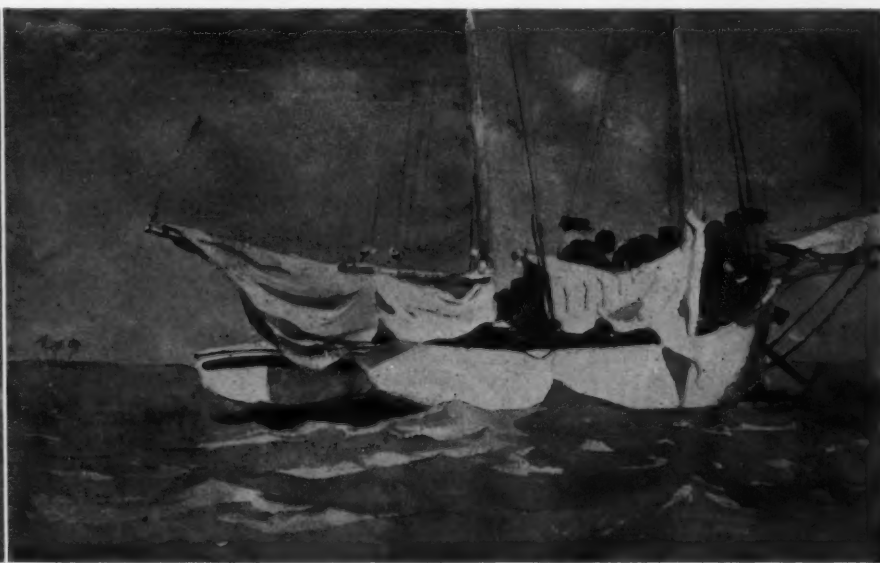


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THE PASSING SHOWS

SOUND SELECTION

MAINLY new, or new to New York, are the summer offerings by Americans at the Rehn Galleries. Many are portraits, and the list embraces a liquid-eyed, soulful little boy by Brook and a hard-eyed girl beautifully painted by Speicher. Gladys Rockmore Davis is a virtuoso in the lavish use of rose madder with which she brushes the likeness of a youngster. Another artist noted for his reds (varied, brownish tones which he grinds himself) is Mangravite who employs them for a lithe *April Wind* and for a symbolically suggestive still-life, *Tribute to a Musician*. A new large figure piece by H. V. Poor has spontaneous passages, while others—by Carroll, Kantor, and Miller—lead up to that wriggling human symphony, one of Marsh's *Coney Island* sensations. Landscapes are here by Mattson, John Wyeth, Klitgaard, and Hopper, and there is an obdurate *Still-life* by McFee. Watercolor is also used by some of these painters as well as by Peggy Bacon, Bruce Mitchell, and Burchfield whose *Winter Rain from the East* is a gripping view of white waste through black branches. D. B.

THE HUDSON RIVER

ONE of the most refreshing exhibits we have seen for the summer is that called "Paintings of the Hudson River" at Contemporary Arts. Bright colors did not do it, for few of the pictures are garish. What refreshes is the poetry that the river has variously inspired, from Cropsey's day to our own. That, and the acclaim which Guy Maccoy's *Orientalized Palisades Trailer Park* received when exhibited in the New York Conservation Society's booth at the Flower Show, were responsible for this collection.

Sigmund Kozlow offers a beautifully felt oil, *Quiet Waters*, soft in overtones and cooling in its restful perspective up the river near Storm King. John Pellew's *Ferry Slip* has an easy mastery of impasto. Maurice Sievan's *Clouds Over the Hudson* ripples with movement. Kozlow's animated sketch "makes" the cover of the catalogue and epitomizes the life and vitality of this interesting group. J. W. L.

IN SMALL

PAINTED expressly for the current exhibition at the American British Art Center, a group of six by eight inch oils by such leading Britishers as Fairlie Harmar, Beatrice Bland, Rowland Suddaby, and Charles Murray have arrived from England within one month of their completion. With them are American pictures of similar proportions. By no means miniatures, some of them, like Harmar's *Impressionist interior*, *Red Tablecloth*, and Suddaby's crinkling *Suffolk Lane*, have the compositional breadth of big pictures. Of especial merit among the U.S. contributions are the forceful, acid-toned,

impressions of performers by Iver Rose, Etting's *Sad Sailor*, with its pensive blending of dark greys, and *intermezzi* by Carroll, Simkhovitch, and Peirce. Of slightly larger proportions are the semi-abstract and completely entertaining watercolors by the Australian Mary Cecil Allen. A group of figure drawings and pencil portraits by John Smith introduces a celebrated English painter and sculptor to this country. D. B.

YOUNGER ARTISTS

"TRENDS in Young Painters" are reviewed at the Passadoit Gallery with canvases by some who have made their New York debut this year and others who are to be introduced. The range is not all-inclusive, but it is pretty wide, going from an architect's landscape—an assured little canvas which sparkles—by Lawrence Grant White to a heroic mural composition in the purified but emotionally expressive style of J. M. Hanson. Gertrude Abercrombie, whose tiny, moody, and all but Surreal juxtaposition of trees, roads, and still-life have made her familiar in Chicago, is introduced, and Dantan Sawyer once more weaves soft greens and golds into tactile and completely sympathetic landscapes. Violette Mège with sun-baked views, and Bernard Murray with a violent impression of a *Smoker*, show promise. D. B.

SUMMER SAVORY

IN THE summer exhibition at the Sterner Galleries there are reflections of some of the works seen during this last season, and as usual, the flower paintings by Barnard Lintott shine, for he is surely one of the best of contemporary artists in this field. A knowledge and deep appreciation of natural forms is the basis of such works as *White Cyclamen* and the two other delicate bouquets in this show. One painted against a salmon pink background is particularly lovely.

There are two festive scenes in Algeria by Edy Legrand, the high, clear colors skillfully interrelated, two sensitively felt small heads by Mané-Katz, the *Derain Red Horse*, and a curiously suave bronze head by Epstein. J. L.

MILLER; SODERBERG

SOME aspects of the watercolor question—a cause célèbre in our letter column—were set forth at the Ferargil during the first two weeks in June when a pair of washers, Barse Miller and Y. Edward Soderberg, were showing. Miller, while he ties up with other contemporaries in his wet, blurred style, is definitely an originator in whose hands the medium is completely dignified and valid. Outstanding not only in his native California but throughout the country, he is imaginative and creative and, regardless of subject, always produces a picture with a personality.

Soderberg, on the other hand, better

known as a printmaker of marine subjects, dashes off the competent but backboneless stuff which has put watercolor in the doghouse. He is able enough with boats, snow, and, for that matter, with greenery—but he is merely able. D. B.

N. Y. STATE PAINTS

REPORTS of the Syracuse Museum's exhibition of New York State artists sounded auspicious (reviewed extensively in ART NEWS for May 15-31), and the small selection from it, exhibited at New York's Grand Central Galleries during mid-June, was good enough. The metropolitan area was excluded, and though the exhibition revealed no previously undiscovered Giotto scratching away at rocks in the Catskills, it did show that Manhattan has not yet engulfed all of the artists in the Empire State. The sixteen prize winners already published in these pages were probably top of the cream, but a lot of other good stuff filtered in. Anthony Sisti's *Rhapsody in Steel*, for example, justified its ambitious size. There was a sure painting of horses by Buffalo's Robert Blair, and paintings by Alison Kingsbury, Robert McPherson, Robert Reiff, Virginia Grubb, and Alice Dinneen which might have come in for a mention. The best satire in the group seemed to be *Funeral of an Important Man* by Hilda Altschule. D. B.

WOMEN ARTISTS

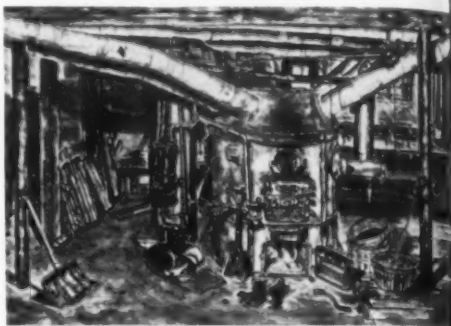
IN A spirit of June serenity the National Association of Women Sculptors and Painters' show at the Argent Galleries described most of the pleasant observable things in life. Flowers lead the list, some flamboyant, some gracefully wayward as Jean Spencer's, some, like Maria Crane's and Bessie DeFeo's, played up for texture against the sharp click of well painted pottery. This shy summer perfume didn't stop here, for there were plenty of fresh fields and other enviable spots to loiter in. The only still-life that notably went deeper than appearances was Doris Kreindler's richly burdened table top; the only figure composition which explored more than the most obvious human relations was Eugenia Zundel's acid *Menu*. The black and white section was small but with notably efficient work, special praise going to Minetta Good's *Wild Grapes*. R. F.

THE SEASONAL GROUP

HANGING work by the gallery's group is a hoary policy for summer shows, and many current offerings fall into this classification. Frequently, however, these exhibitions are not merely reviews of the past season, but comprise new work and, quite often, sneak previews of personalities who will be presented as soloists in the future. At Estelle Newman's, for example, about fifteen artists will be represented

throughout the hot months by paintings changed every few weeks. One of the surprises here is a group of watercolors by Herbert J. Gute, unknown to New York, which glow and ring. Built out of thick paint, the floral studies by Arnold Hoffmann make one anticipate—so does the striking pattern of a carnivorous plant by Edith Bry.

The Vendome Galleries will also rotate the exhibits by group members



GRAND CENTRAL GALLERIES

ROBERT McPHERSON: "Winter," watercolor.

and their guests, more than sixty in all. In the first installment calm pictures of aquatic subjects by Marie Lampasona, Prosper Invernizzi, and Ragnar Olson, circus themes by Betty Hubbard, Charles Ayer, and Elizabeth Anthony, still-lives by Fred Buchholz and Beth Hamm were above the average, as were sculptures by Ellen Key-Oberg and Margaret Brassler Kane.

Renderings of cool subjects seems to be the fortuitous key to the exhibition of twenty-five Americans at Montross. Typical of this is Yun Gee's *Central Park Snow Scene* where an extremely blue sky, green buildings, and tan snow,



MONTROSS GALLERY

YUN GEE: "Central Park Snow Scene."

despite their utter precision, give the feeling of a warm spring day. Gordon McCouch also uses hot tones. Frank London can make a *Watermelon* amusing, while being faithful to its textures as a Peale, and Alan Brown is marked by dulcet, silvery colors. We liked the looming shapes against white light in Whitney Hoyt's *Abandoned Railroad*, and the genre of Ralph de Burgos and Stella Drabkin.

At the Morton Galleries, a brace of paintings by Everett Shinn—one, *Rehearsal of Ballet*, is very early and very Degas; the other, *The Ventrilo-*



KRAUSHAAR GALLERIES

DUNOYER DE SEGONZAC: "Bridge at Joinville."

quist, a suggestive, sketchy rendering of lank performers—vie for attention with Robert Blair's watercolors. By the latter, *Nocturne in Buggies*, a grave heap of antiquated vehicles, has a marvelously wet effect in black and mauve; *Circus Sidelights* is contrastingly joyous. Others here are Josef Lenhard, Frederic Rockwell, Gregory Ivy, and Helen Tompkins.

D. B.

PARIS PAINTERS

PERHAPS to be one jump ahead of the season, the Bignou people have hung one of the most hauntingly au-



BIGNOU GALLERY

MAURICE UTRILLO: "La Rue Marcadet."

tumnal Utrillos in the eye-catching position opposite the entrance to the gallery. Rue Marcadet, a honey-colored "white" example, is fully up to the responsibility and you at once can smell its damp leaves and sloppy streets. Next comes a Rouault head, blanché, monumental, and final after undergoing severe reduction of form and color. Two Picassos face each other across a gap of thirty-one years. Yet from the slashed



ST. ETIENNE GALLERY

BETTY LANE: "Crisis."

bile-green head of 1907 it is a logical enough step to *La Liseuse*, 1938, with its jagged form, myopic vision, and splendid color. Lurcat's big *Fleurs au bords de la mer* dates from and recalls his gouache beach scenes, its dry texture and cottony whites contrasting with Bauchant's delicately rustling field flowers. Two relative newcomers manage to hold attention in this gathering: Biala, who crowds her canvases excitingly, and Luigi Setanni, who splurges in color and emotion.

R. F.

FRANCE VS. U. S.

ONE of the most substantial of the summer's stock shows is the selection at Kraushaar's where the gallery's list of contemporary Americans are shown together with French figures to whom they are closely allied. Here nineteenth century landscape prototypes by Courbet, Monet, and Jongkind are opposed not only to Segonzac, but to modern American views of the out-of-doors by Ruellan, Beal, Flannery, and Fausett. Here Monticelli's *Fête Champêtre* whimsy has a spiritual successor in Bouché's little bright Baroque *Circus*. Highlights in figure painting include a statuesque Pissarro of marketing peasants, a *Conversation* by Koch, and one of Forain's studies. Redon's dreamy *Peonies* has a western heir in Esther William's bright *Anemones and Mimosa*.

D. B.

GILBERT STUART

HIGH praise and financial success greeted Gilbert Stuart when he finished his training with West in London, and in 1784 William Temple Franklin wrote home to America that he "is esteemed by West & everybody, the first portrait painter now living. . . . I heard West say 'that he nails the face to the Canvass' by which he meant I believe to express, not only that the resemblance of the person was perfect, but that his colouring did not change; a fault common to some of the first painters of this country, & particularly to Sir Joshua."

How valid this estimate was is carried out by the unusual assortment of eight Stuarts in the summer exhibition at Knoedler's. The "nailing" of the character is certainly always present, and everything in the pictures points up the faces. The money-making series of Washington is represented by a Stuart copy made for John Jay of the early type, the Vaughan. In contrast to the facility of this painting, however, is the magnificent *William Burton Conyngham*, dated during Stuart's extravagant Dublin period, about 1790. Challenged by the intellectual strength of the subject, the artist created a beautiful picture in which the Manet-brushed still-life of books and ink pot help bring out the personality. In the same way, the fashionable internationalism of William George Digges *La Touche* and his wife are apparent in their oval images, graced by lush landscape, and the smug urbanism of Mr. and Mrs. Simon Walker are reflected in the faces and settings of their likenesses, limned in 1799. Suggestive of

Stuart's own Scottish ancestry are the frank, plain, and completely engaging records of Russell Sturgis and his wife, painted in Boston about 1806, and reminiscent of Raeburn in their unaffected delineation.

D. B.

ART HIGH SCHOOL

A PIONEERING project whose success may inspire similar attempts elsewhere, New York City's High School of Music and Art, a unique public educational institution, was founded by Mayor LaGuardia in 1936. How well latent talent is developed in youngsters who may become professional artists, or who may use their training as an avocation, was demonstrated in the selection of student painting and a sculpture exhibited at the Associated American Artists Galleries during June. While following a full college preparatory program, they have learned to produce work which is on a level with that of their seniors in the average art school.

D. B.

MEIER-GRAEFE; LANE

A ROCOCO Cézanne is suggested by the work of Mrs. Busch Meier-Graefe, widow of the art critic and biographer, whose first New York exhibition at the Weyhe Galleries coincides with her arrival in this country. In Cézanne's colors she views Cézanne's Provence in small oils which transform the older master's bread into cake. Considerable gay interest is added by the deft shorthand figures, dashed down in a single stroke, which are made to people hillsides and valleys.

A flair for design and an especial talent for editing nature down to a mood is what makes another woman painter's initial Manhattan solo a success. Betty Lane, who is showing at the St. Etienne, has some of the compositional simplicity of her teacher, André L'Hôte. She can take a sprig of rhubarb or a view of a street at twilight, and twist, turn and color it until a truly creative picture emerges. A native American, most of the landscapes and floral studies in the show were painted in England where the artist lived for eight years.

D. B.

GROSSE; RITTER

GIVING unknown artists an opportunity to exhibit free of charge has, for several years, been the summer policy of the jewelers, Theodore A. Kohn & Son. Watercolorists have been selected this year, and if the first two offerings are a fair sample, 1941 will be a rewarding season. Joseph Grosse, teacher by profession and student of Henri and Adams by avocation, was the first, and has the trick of making finely characterized portraits in a medium in which this is particularly hard.

Chris Ritter, the current exhibitor, developed, under the aegis of Grosz and Kantor, an original technique and an aesthetic which should win a high place for him. The general effect of his landscapes is Oriental: brittle trees, indefinite space, sensitivity. The color

couldn't be better — just the right amount of wet green combined with just the right orange and cut by just the right blue, for one. Unusual technical feats enhance the tonal values: combined with the brushwork Ritter stipples blue into purple skies and silhouettes bits of grass or leaves to augment the textural quality of a woodland scene.

D. B.

FASHION DESIGN

RIGORS to which aspiring designers, decorators, *couturières*, and fashion journalists subject themselves were reflected during the first two weeks in June in a couple of square miles of exhibition walls at the Traphagen School of Fashion. This eighteenth annual show of student work revealed how exhaustively candidates for various certificates are taught their jobs, and how far they get at the end of each year's training. A budding fashion designer learns to draw the human figure, to render the textures of cloth. He learns, too, how to use source material from other epochs for his inspiration. Then he can design a costume, and if it is good enough, it will be executed by students in the dressmaking department. Often students have been given actual trade assignments as well, and textile designers have seen their sketches emerge in full bolts of cloth. Interior decoration, theatrical design, and window display are other departments represented by admirable and elaborate projects.

D. B.

SUMMER STOCK

THE summer show at the Buchholz Gallery consists among others of a Feininger *Church*, one of those churches surrounded by hedges of cubes and prisms and swathes of mellow light so characteristic of his 1931 work; of a Kokoschka portrait of 1912, with small hands and big head; and several Légers, both drawing and watercolor. Maillol's *Ile de France*, *Leda*, and Renoir, all excellent; three Lehmbrucks; two Renoir bronzes, and two Degas bronzes hold up the sculpture end of a refreshingly informal exhibition.

J. W. L.

NEWCOMERS

ARTISTS who have never before had a New York one man show are annually invited by the A.C.A. Gallery to submit their work in a competition for a solo, and this year's jury chose four winners: Jerome Burstyn and Martyl Schweig for oils, Leonard Pytlak for a technically remarkable silk screen print, and Nan Lurie for a trenchant color lithograph.

During June, before the final awards were made, four score of the competitors were accorded a group showing at the gallery. Original ideas were more plentiful than the equipment to realize them, though definitely worth another chance was work by Marlyn Lipson, William Shugold, Virginia Donaldsen, Thel Gerstman, Earl Hoshall, Harry Shoulberg and others. Sculpture included offerings by William Sewell and Mitzi Soloman.

D. B.

THE ART NEWS OF AMERICA

(Continued from page 7)

tion of work in eight colors is one of Jean Charlot's most important contributions to the graphic arts. This technique, which he first used in his own *Picture Book*, now appears in the Limited Editions Club's recent issue of Prosper Merimee's *Carmen*. Being original rather than offset lithography the results are effective enough to vie even with Charlot's better known murals and easel paintings. Patent is held by the artist and by Albert Carman.

Great American Portraits Presented to Boston

BOSTON'S Tercentenary Exhibition of Colonial Portraits, held in 1930, presented no more striking works than the Copley portraits of Mr. and Mrs. Ezekial Goldthwait. These two, together with a third and earlier Goldthwait family portrait by Feke, have just been presented to the Museum of Fine Arts through the generous bequest of Dr. John T. Bowen in memory of Eliza M. Bowen.

Long assigned by family tradition to Copley, this third picture was only recently reattributed to Feke, and then after considerable hesitation for, with the exception of a fine example in Cleveland, it is of a considerably higher quality than the characteristic record left by this artist. The subject, Thomas Goldthwait, is elegantly posed in a light grey coat lined with pink worn

over a pearly satin waistcoat. Not only is the modeling exceptionally round and full, but the face itself shows more than Feke's usual grasp of the sitter's personality.

Mr. and Mrs. Ezekial Goldthwait sat to Copley in 1771, twenty-one years after the other picture. To characterize the former Copley has used his "successful citizen" pose. The Registrar of Deeds, quill and document in hand, turns negligently from his desk to meet the spectator, maroon suit, knee breeches, and full-bottomed wig all suggesting the prosperous conservative. In Mrs. Goldthwait's portrait Copley introduces as fine a piece of still-life as is to be found in American painting—a bowl of fruit painted with the luscious roundness of a Caravaggio or a Zurbaran. Luscious too are the rich folds of the purple satin dress and the shining mahogany table-top with its muted reflections. Both technically and as a sturdy character study, the canvas represents Copley's highest attainment.

Museum of Modern Art: More New Works

THE School of Paris predominates in the Museum of Modern Art's latest choices for their permanent collection. Outstanding among ten oils is a Rouault portrait which, even after the extensive airing his work received this year, is of special interest as it represents the artist Henri Lebasque. Like

Braque's *Beach at Dieppe* (a work for whose expulsion from the Frankfort-am-Main Museum we are indebted to Hitler), this Rouault was acquired through the Mrs. John D. Rockefeller, Jr., Purchase Fund. The Derain, Vlaminck, Miro, and Lurcat all join important work by these artists in the Museum. A gift from the Contemporary Art Society of London is *The Nursery* by Stanley Spencer.

The two sculptures are in diverting contrast. Hugo Robus, one of the leading lights of the Sculptors Guild, was commissioned by the Museum to execute in marble the *Girl Washing Her Hair* which was noted here in plaster two years ago for its smooth, pneumatic form. Toni Hughes, one of the latest and gayest talents to cross the New York scene, has tailored fantastic figures out of stamped sheet metal and screening to make her *Children on the Beach*. There are drawings by Despiau, Kolbe, Gill, and Lehmbruck as well as a notable Lachaise group.

A Citizens' Committee to Maintain the WPA

BELIEVING that government sponsorship of the arts is vital to the preservation of the national morale, a Citizens' Committee for Government Arts Projects has been formed representing twenty-three states. Members of the policy committee comprise Stanley N. Isaacs, Samuel Barlow, Mrs. Aline Davis Hays, Paul Manship, Arline Bernstein, and Anita Block. A basic program favors immediate preservation of Government art projects and ultimate permanency for the extension of Government support of the arts. Honorary Chairman Isaacs' statement pointed out that through the maintenance of the projects during the past eight years 7,000,000 Americans have attended civic art centers, 3,000,000 musical performances, and free music classes have averaged an attendance of 150,000 a month. By the same token the Writers Project has chalked up 418 books to its credit, while 160,000 works of art belong to the American people. Tell that to the National Defense Board!

PRESENTED BY DR. JOHN T. BOWEN TO THE MUSEUM OF FINE ARTS, BOSTON



THE AMERICAN tradition at its best: J. S. Copley's "Portrait of Mrs. Ezekial Goldthwait," sturdy and penetrating, introduces a brilliant piece of still-life (detail, right).

An Air Brush Technique for Mural Painting

COMMERCIAL mural painting, of which the World's Fair gave us such excellent samples, has become an increasingly important field whose specialized demands are constantly giving rise to new techniques. Most recent accomplishment in this line is a fourteen-foot mural executed in air-brush-sprayed lacquer for the Fisher Bodies display in the General Motors Parade of Progress. Though the technique has been tried on a small scale, this is the largest attempt yet made in the medium. The finished result, which combines the stream-lined smoothness of the air brush technique with the gleam of a new Cadillac, is completely resistant to weather and can be cleaned like any automobile body.

Detroit Museum Acquires Allegorical Tapestry

DURING the fifteenth and sixteenth centuries, on the Ferrara looms, were woven a series of tapestries depicting triumphs which are among the most splendid records of the Renaissance. Such a weaving, *The Triumph of Spring*, has just been installed in the Alger House branch of the Detroit Institute of Arts, having been purchased through a special fund put up by a group of generous members.

The tapestry, dated 1537-1538, is an elaborate allegory centering about the customary lamb- and dove-drawn car bearing Flora and Ver (Spring). Liber Pater (Agriculture), carrying a crown of vine leaves, strides by its side preceded by Mercury, Orpheus, and Pan and followed by Apollo and the Muses. The foreground is thickly grown with field flowers on a dark blue ground. In the background are a series of related scenes: a farmer plowing his field, a husbandman tending his vineyard, three graceful female nudes labeled "Charities," a castle, lake with swan boat, and pleasure garden filled with strolling lovers. Over all this flies Cupid and the pole-borne banners of the three vernal months. The names of the various personages are lettered beside them while Latin inscriptions of "Rain," "Day," "Flowing Forth," and





PRESENTED BY MR. JOHN WARRINGTON TO THE CINCINNATI ART MUSEUM
DERAIN'S SIXTIETH YEAR, 1939, produced such solid work as "Les Trois Paniers," glowing with light and color.

"Blood" make effective accents in the composition. Enclosing the scene is a border of putti, panoplies, and decorative foliage on a red ground. The tapestry is in a splendid state of preservation and, though softened by time, the colors retain their richness and virility.

The author of Grosse Pointe's new weaving is unknown but its nature suggests definite associations. Probably he was an Italian who took Northern models for his inspiration. The theme may have been inspired by the *Triumphs of Mantegna* and also bears marked resemblance to the famous fresco decorations in the Ferrarese Palazzo Schifanoia.

Cincinnati Gets A Still-Life by Derain

IN MEMORY of Mrs. Elsie Holmes Warrington, a collector of modern art and for many years patron of the Cincinnati Art Museum, an important Derain still-life has been presented to this institution by her son John Warrington. This *Les Trois Paniers* figured in the large Derain retrospective held by the Pierre Matisse Gallery in 1940. Begun in 1939 and finished the following year—the artist's sixtieth—the painting has elicited admiration for the sureness of its brushwork and the glowing color of the fruit set off by the warm wheat-colored baskets.

New Bronzes Lent to the Pillsbury Collection

ONE of the world's great collections of Chinese bronzes, lent by Alfred F. Pillsbury to the Minneapolis Institute of Arts, was recently still further enhanced by a number of new objects covering four great periods of Chinese art. The earliest piece, a *tsun* or wine vessel from An Yang, has the virility typical of the Shang period, its widely flaring shape, buffalo-like decorative

heads, and brilliant green patina flecked with paler green and dark blue setting it apart from any piece of contemporary date in the collection. The second is a large beaker type dated late Shang or early Chou and correspondingly more exuberant in style. Also early Chou is the bronze *yu* decorated with a graceful frieze of crouching deer and showing ram's-head handles. This piece appears in well known listings and is believed to have come from the imperial treasure store of Ch'ien Lung. Other vivid animal sculpture may be seen on the shallow dish whose handles are formed of biting dragons—extraordinary little figures instinct with ferocity and life. Dragons again, but highly conventionalized and intricately interlaced, decorate the superb late Chou basin dated about 479 B.C. Finished and elegant, this piece is acknowledged to be one of the finest ever to come out of China.

The Last Word: Important News in Brief

With \$1185 worth of paintings sold over and above their \$3300 of purchase awards, the New York State Exhibition has set an enviable record which bears out the Committee's conviction that exhibition goers are increasingly interested in owning the pictures they enjoy.

St. Louis as the city of tomorrow is the impression induced by the Museum's current exhibition. "The City" includes a forty-foot square section of the World's Fair Futurama, new visual techniques to illustrate the proposed improvements, and technicolor sound films to explain them.

For the second time in its forty-five years Cooper Union Museum has arranged to remain open throughout the hot months as a special facility for per-

sons who formerly were accustomed to spending their summers in study abroad.

Orientalists will be interested in the Art Institute of Chicago's new service for amateurs and collectors, a so-called "clinic" which will meet half a dozen times a year for the purpose of comparing objects in private ownership with those in the Institute's collections.

Bonwit Teller's resourceful window dressers, in competition with the art galleries, have been hanging out paintings to catch the public eye. Works by Zoltan Sepeshy and William Palmer were recently seen in a fashionably blond-toned setting.

The Fogg Museum, which leads the field in scientific analysis of paintings, is showing throughout the summer X-ray shadowgraphs relating to a specific problem in attribution: "Who painted *The Knight of Malta*?" This Pitti Gallery painting which has been attributed to both Giorgione and Titian would appear from the results of this test to be by Palma Vecchio.

The last days of June saw a Conference of Canadian Artists at Ottawa which brought together a distinguished series of lecturers to discuss varied aspects of art in Canada and the need of improved methods of working, together with a practical demonstration of these methods. Sponsored by Queen's University and the National Gallery of Canada, the symposium was accompanied by an exhibition of contemporary local painting.

Rembrandt's largest etching, the great *Three Crosses* in its rare fourth state, recently purchased on the recom-

mendation of Sir Lionel Lindsay for the National Gallery of Victoria, Melbourne, was lost at sea when the vessel carrying it was sunk by enemy action.

The arts of sculpture, mural painting, and ceramics merge in the commission which Waylande Gregory is in the process of finishing for Washington's Municipal Center. Gregory's bas-relief figures are sculptured directly in ceramic clays before being fired in the studio kiln.

George Biddle's *Frankie Loper*, a three-quarter length portrait of an elderly Negro retainer, has lately been acquired by the Colorado Springs Fine Arts Center.

The Canadian artist, Marian Scott, has been holding her first American show at the Grace Horne Galleries in Boston. The work is handsome and shows a marked structural sense, stressing architectural details, simplifying the human figure.

Mills College, ever active in the Far Eastern field, has helped organize an exhibition of nearly 300 Chinese ceramics dating from 1500 B.C. to 900 A.D. which currently illustrate the development of this civilization at the Portland Art Museum.

With a record of forty-six sales in the first fifteen weeks of its existence, Boston's artist-controlled gallery, the Artists' Alliance, illustrates why this form of coöperative undertaking is proving increasingly popular. The Alliance, which started as an invited group who showed in the livingroom of a Finckney Street apartment, has grown into an institution whose events the critics have been quick to recognize.



LENT BY MR. ALFRED F. PILLSBURY TO THE MINNEAPOLIS INSTITUTE OF ARTS
STRICT DECORATION, fine casting, and vigorous form mark this great Shang bronze wine vessel from An Yang.

IN RE DECOR

England's Stately Homes Yield Their Antiques

BRITISH antiques, blitzed out of the country for dollar exchange, continue to appear not only at counters which used to house the \$1.49 specials in sheeting, but also alongside more traditional accountrements. The collection of eighteenth and nineteenth century furniture and ceramics recently arrived at W. & J. Sloane includes pieces of historical interest as well as standard and anonymous examples of

fine cabinetmaking. A mahogany sideboard, formerly the property of Swinburne, is dated 1790, and a secretary, somewhat earlier, comes from an Oxford college. White Lodge, Rosneath Castle, Hartwell House, and Carlton House are some of the stately homes for which other objects were first made. Well represented is the work of the early nineteenth century designer Thomas Hope, to whom are attributed a circular library table, a pair of Regency rosewood tables, and a handsome wine bin.

D. B.

Some Painting-Inspired Modern Interiors

AN INGENIOUS showing of three walls of a room designed around a good modern painting brought forth five excellent arrangements at the 460 Park Avenue Gallery during the first weeks of June. *Brown Study*, Joseph Mullen's room, based on Charles Culver's painting *Melancholy Winter Day*, was the jury's choice, and ours too. The painting itself recalls Vlaminck in its angular bleakness, and reminds you that Culver's watercolor show earlier in the season was one of the high spots of contemporary American work in this medium. The jury for the rooms, incidentally, consisted of museum directors, which sets a new standard for this sort of experiment in decoration.



W. & J. SLOANE, INC.

PAINTED Sheraton chair, tiered dumb-waiter, both ca. 1795.



460 PARK AVENUE GALLERY

NOMINATED FOR 1ST PRIZE by a museum-director jury: "*Brown Study*" built by Joseph Mullen around Culver's painting, "*Melancholy Winter Day*."

Virginia Connor's simple modern arrangement used Lucioni's coldly perfect *Portrait of John LaFarge* as its focus of interest. Others contained paintings by Baskerville and Coulton Waugh. Tastes will naturally differ as to the interest of these, but for the experiment itself we have nothing but praise.

J. L.

Liveable Rooms, Friendly Art: 2 Experiments

SUPPORTING the thesis that modern art belongs in residential as well as museum settings, the Midtown Galleries have arranged to display members' work in two of the model suites at the Rockefeller Home Center. Known as the John Stuart Home and the Regency Home, these groups of rooms do indeed provide a good background for pleasant and not too world-shaking pictures. This is especially true when the lush brushings of a Palmer,

a Sepeshy, or a Peirce are set against a buff wall, when Doris Rosenthal's mauve Mexicanas are hung on a soft green grasscloth, or when Betty Parsons' small watercolor landscapes point up a neutral area. More assertive is the attempt to employ Sepeshy's large, richly blue and lavender *Pod Gatherer* as the sole relief for a redwood paneling, or Fletcher Martin's bullfight as the center of interest above a low fireplace. Sculptures by Minna Harkavy and Arline Wingate make unobtrusive enrichments blending into the general scheme.

With the same ultimate end in view a representative group of twenty-four contemporary American paintings and a few pieces of sculpture have been arranged at their headquarters by the American Institute of Decorators. All were chosen as objects to live with and in their taste and suitability they should repay those who go to the most competent group of decorators in the coun-

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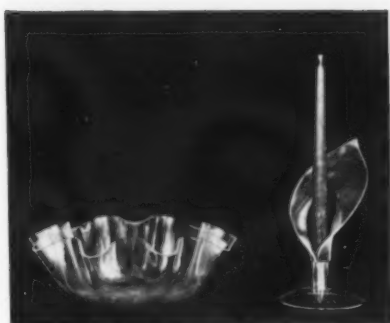
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try for guidance in fine arts matters.

Bouché, Etnier, Feininger, and Ruélan are some of the creators of work being shown. It would be hard to find paintings easier to live with. J. L.

Oriental Porcelains and Modern Decoration

IN a well-lit setting designed by Alfons Bach, Temple's, importers of Oriental art, have opened new quarters featuring, in addition to Chinese decorative porcelains and paintings, a display of modern American and European table accessories and an interior decoration service under the supervision



TEMPLE'S GALLERIES
LUCITE bowl and candlestick.

of Marjorie Hecht. Unusual accessories are a set of square glass dishes and a number of graceful lucite objects. D. B.

National Gallery's Americans

(Continued from page 14)

Mrs. Richard Yates of 1793, he was unconsciously brilliant and effective. This is one of the most fascinatingly caught points of rest in art, the sitter at the end of a long stitch with her needle and thread pausing before commencing another one. The tensile grace with which her bent fingers hold the thread is perfection. The painting of the accessories—such as the broad silk ribbon in breakfast cap—is keyed to a flat and attractive grey-white, almost impersonal, against which her features are marvelously complexed. Stuart had no interest in the art of China or Japan, yet we might almost from this canvas have expected him to have, so uncompromisingly does the outline of the draftsmanship stand out against the design as a whole. When Stuart occasionally paints sitters in a very serious mood he then has a flicker of resemblance to Goya, but at his best, in the Mrs. Yates and the George Pollock (lent by Mr. Dale), with its preternaturally large hands and fine hazel eyes, he needs comparison with nobody.

Of Stuart's sketchier—sometimes irritatingly quick—paintings, the National Gallery hangs a grandly satisfying example in the young John Randolph of 1805, whom Chester Harding painted twenty-four years after in full prime, in which condition he appears across the doorway from the Stuart. In the quick sketches Stuart uses lots of liquefied brown paint that appears like sepia ink, but his quick sketch for the finished Vaughan-Sinclair portrait of Washington could be condoned aesthetically only because, even as such, it is not meant to last. The replica is

superior to it in every way, the sketch having about as much animation as a Santa Claus mask.

Mather Brown's William Vans Murray is too romantic and must have been created under the spell of Hopper. The ratty grey wig or powdered hair lends a Byronic unkemptness.

But with Trumbull, with whom the National Gallery's own pictures chronologically end, we return to another masterpiece—the portrait of Hamilton. Trumbull painted Hamilton almost as frequently as Stuart did Washington. Often he was slovenly with Hamilton but here the simple, dark painting is a model of sincerity.

The Dale Collection has loaned two Morises—Portrait of a Lady and Mrs. Henry John Auchmuty, the latter in Morse's less distinct style. Two Sullys, one of the Sicard David Children, which has some disproportionate drawing in the foreground child who, though a baby, looks as large as the other two children, the other, that of the lovely-looking Mrs. William Griffin, are also from it. John Neagle's John Rush, against an orange-brown background, rings down the curtain.

In a sense it is a pity that more American paintings were not shown in those great bare pine-paneled galleries. There are undoubtedly many gaps for the person who desires continuity. Some day we hope that the continuity may be achieved with no diminution of the masterpieces, and that the presentation, if it is to be of American painting in general, will not stop short approximately a hundred years before the present day.

COMING AUCTIONS

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FURNISHINGS of "Willowbrook," Rumson, N. J., property of Mr. and Mrs. Hubert K. Dalton, will be dispersed at public sale Saturday, July 12, following exhibition Thursday and Friday, July 10 and 11, from 10 to 5. The sale, which is under the management of Parke-Bernet Galleries, New York, comprises furniture, decorations, rugs, curtains, and garden figures.

The furniture, chiefly of mahogany in Queen Anne and Sheraton, Chippendale, Heppelwhite, and other Georgian styles, provides the usual occasional pieces as well as a mahogany dining room set in Heppelwhite style and a green and black lacquer breakfast suite in Regency style. Conspicuous among the decorations are fine porcelains, notably a pair of Worcester covered fruit coolers painted with English views; decorative paintings of American and European schools; mezzotints and etchings; and bronze statuettes.

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TAOS, N. M.: Offering instruction by Alexandre Hogue, the Texas State College for Women will open its tenth summer session in the New Mexican resort on July 16. Set amid peaks at an altitude of 7,000 feet, the location is unrivaled in America for variety and interest of scenery. Tuition for two three-week terms (July 16-Aug. 5, Aug. 6-Aug. 26) is \$35. College Credit is given. Apply Miss Mary Marshall, Director, Fine Arts Department, Texas State College for Women, Denton, Tex.

MARIETTA, O.: Regional subject matter for landscape painting, under

tutelage of Harry J. Shaw and Clyde Singer, is abundant at the Ohio River School of Painting. Daily class tuition is \$10 for any two week period during July and August. Rooms can be had from \$2 weekly.

LOS ANGELES, Cal.: Painting, illustration, design, and history of art are offered by the Otis Art Institute in full and half-day summer courses from June 30 to Aug. 9. George Biddle is guest instructor. Six-week full-day course \$36.

NEW YORK, N. Y.: Duala Satyakama Jabal will head the newly created department of Hindu painting at the Academy of Allied Arts, 349 West 86 St. There will be summer and winter sessions, Saturday classes for children, and evening lectures for adults.

CHICAGO, ILL.: The Art Institute's Saugatuck Summer School, situated on the sweep of the Old Kalamazoo River, is now open. Here surroundings of exceptional natural beauty—rivers and lakes, majestic dunes and deep forests—offer inspiration for work and ideal facilities for living and play. Information can be secured by addressing the Art Institute, Chicago.

The Most Moving Pictures

(Continued from page 19)

It's more like the world going round—so fast and so perfectly even that you don't notice it. Maybe the motion of a spinning top gives the idea. It's rhythm and timing, which are also things actors use in their work. Anyway, the result is strength and serenity.

I wish I could paint. I wish I could make those big swinging lines with chalk that Degas made and have them come out the way his do. I would like to be able to paint a few odd bits of stuff, like Cézanne, and wind up with something as solid as a mountain. Or paint a figure as gently as Alexander Brook does.

I can't do these things. Yet when I look at a picture I sometimes feel that I am painting it. It seems to slowly build up as I look at it. A kind of recreation. That's the next best thing to being able to paint it.

You asked me, Dr. Frankfurter, to write down what I think about the paintings I hang in my home. Well, I don't do much intellectual thinking about them at all. I just sit there in front of them and have the supreme pleasure of imagining that I am painting. It's the actor cropping out, I suppose, but then I love to act—even in front of a great painting.

Great Renaissance Sculpture

(Continued from page 12)

come to this country in recent years and the only important sculpture to leave Italy in a decade, having been until a short time ago in the church of San Francesco dei Vanchettoni in Florence which had owned it since the sev-

enteenth century. Executed in Rossellino's last years, 1475-78, its completely subjective treatment of what must have been an idealized portrait stands unique and in definite contrast to the Donatello St. John. Another marble relief

and a terracotta statuette testify further to Rossellino's genius.

Desiderio's great *Bust of a Lady*, presumably Isotta da Rimini, is the portrait masterpiece of the Gallery. Combining a not always revealed perception and sense for abstraction, as in the back of the headpiece, with the sculptor's almost incredible technical virtuosity, it is one of the most perfectly realized portraits in the full round of the quattrocento. His technical ability is further manifested in the exquisite marble bust of a *Little Boy* and again in the brilliant relief of the *Madonna and Child* with its indescribable illusions of perspective.

Mino da Fiesole's allegorical figures of *Charity and Faith* are characteristic of this super-craftsman, the St. Catherine less so because it reaches unusual heights of invention and characterization as well as brilliant presentation in the half-round. The busts by Pollaiuolo and Verrocchio demand so close a study that I propose to devote a special article to them as well as to the great Verrocchio terracotta relief that seems so clearly to betray the assistance of Leonardo da Vinci. Andrea della Robbia's two charming little glazed busts, to which only three other companions exist, are testimony to the *fin-de-siècle* sentimentality, anticipating Raphael and Andrea del Sarto, of the Florentine quattrocento.

If I refer briefly to the Venetians and North Italians in closing, it is due to their numerical and not qualitative inferiority and also to the fact that I have sought to let the illustrations tell as much as possible. Venetian plastic art, from an angel by Pietro Lombardi who is the very spirit of Hellenism to a bust by Alessandro Vittoria which carries into three dimensions the frontal impressionism of Tintoretto, is but thrice represented if one does not count the great Laurana bust of *A Princess of Aragon*, executed in Naples. The North Italians fare better, for Amadeo is, with six examples, the sculptor most often represented, including a superb pair of kneeling angels close to his great Colleoni tomb in Bergamo. Leone Leoni and Annibale Fontana are the cinquecento North Italians, already strongly Michelangelesque.

One masterpiece by an Italian sculptor I shall leave until I write on the French sculptures, for he is not of the Renaissance but of the Baroque—one might say he is the Baroque. What I have said here cannot be but inadequate, although, as in the case of my first article on the Italian paintings, it will have served its purpose if it is considered a useful introduction.

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WHEN & WHERE TO EXHIBIT

BLUE RIDGE, N. C., Southern Art Institute. August. *All-Southern Art Exhibition*. Open to all artists. All mediums. No jury. No prizes. Works due July 20. W. D. Weatherford, Director, 806 Third National Bank Bldg., Nashville, Tenn.

CINCINNATI, O., Art Museum. Nov. 3-Dec. 7. *Annual Exhibition of American Art*. Open to all artists. Mediums: oil, watercolor & sculpture. Jury. Entry cards due Oct. 14; works Oct. 20. Walter H. Siple, Director, Cincinnati Art Museum, Cincinnati, O.

DALLAS, TEX., Museum of Fine Arts. Nov. 2-30. *Texas Print Annual*. Open to artists who have resided in Texas for one year prior to the exhibition. All mediums of prints. Jury. Purchase prizes. Entry cards due Oct. 25; works Oct. 26. Mrs. John Morgan, President, Dallas Print Society, Dallas Museum of Fine Arts, Dallas, Tex.

DES MOINES, IA., Iowa State Fair. Aug. 20-29. *Iowa Art Salon*. Open to artists of Iowa. All mediums. Exhibitors must purchase \$3.00 exhibitor's ticket. Jury. Prizes. Entry cards due Aug. 11; works Aug. 16.

EBENSBURG, PA., Fair Grounds. Sept. 1-6. *Allied Artists of Johnstown Annual*. Open to residents and former residents of Pennsylvania over 18. Entry fee \$1.00. Mediums: Oil, watercolor, and black-and-white. Jury. \$100 in purchase prizes. Entry cards due Aug. 20; works Aug. 23. Richard M. Harris, 220 Haynes St., Johnstown, Pa.

MASSILLON, O., Massillon Museum. Nov. 1-30. *Annual November Exhibition*. Open to residents and former residents of Stark (Ohio) and adjoining counties. All medi-

ums. Jury. Prizes. Works due Oct. 23. Massillon Museum, Massillon, O.

NEW YORK, N. Y., Fine Arts Galleries. Nov. 1-15. *Allied Artists of America Annual*. Open to all artists. Mediums: oil, watercolor, mural designs & sculpture. Jury. Prizes. Works due Oct. 27. Harry E. Olsen, Sec'y, 321 E. 44th St., New York, N. Y.

PITTSBURGH, PA., Carnegie Institute. Oct. 23-Dec. 14. *American Painting Exhibition*. Open to American citizens who have not shown in a Carnegie International. Medium: oil. Jury. \$3,200 in prizes. Homer Saint-Gaudens, Director, Carnegie Institute, Dept. of Fine Arts, Pittsburgh, Pa.

SACRAMENTO, CAL., State Fair Gallery. Aug. 29-Sept. 7. *California State Fair Art Exhibition Annual*. Open to California artists. Mediums: oil & watercolor. Jury. Cash prizes. Entry cards due Aug. 4; works Aug. 9. Geo. E. Batchelder, Director, State Fair Gallery, Sacramento, Cal.

SAN FRANCISCO, CAL., Fine Arts School & Gallery. *Fine Arts School & Gallery Monthly Exhibitions*. Open to all artists. All mediums. No jury. No prizes. Works due 10th of each month. Edward E. M. Joff, Director, Fine Arts School & Gallery, 415 Jackson St., San Francisco, Cal.

SANTA FE, N. MEX., Museum of New Mexico. Sept. 1-30. *Annual Exhibition of Painting and Sculpture of The Southwest*. Open to artists of Arizona, Colorado, California, Texas, and New Mexico. All mediums. Jury. Entry cards due Aug. 10; works Aug. 24. Mrs. Mary R. Van Stone, Curator of Art Museum, Santa Fe, N. Mex.

OPEN COMPETITIONS

GOVERNMENT MURAL, HARRISONBURG (VA.); Post Office. Open to artists of 10 states and District of Columbia. Award \$3,850. Closing date Sept. 10. For information apply Thos. C. Colt, Director, Virginia Museum of Fine Arts, Richmond, Va.

GOVERNMENT MURAL, HUTCHINSON (KAN.); Post Office. Open to artists of Arkansas, Kansas, Missouri, & Oklahoma. Award \$2,800. Closing date July 15. For information apply John P. Harris, Editor, Hutchinson News-Herald, Hutchinson, Kan.

GOVERNMENT MURAL, SAN FRANCISCO; Rincon Annex P. O. National Competition. 27 mural panels. Award \$26,000. Closing date October 1, 1941. For information apply Section of Fine Arts, Public Buildings Administration, Federal Works Agency, Washington, D. C.

GUGGENHEIM MEMORIAL FOUNDATION; Fellowships of \$2,500 each for one year's research, or creative work in fine arts,

including music. Open to all citizens of U. S. between ages of 25 and 40, or, in exceptional cases, over 40. Selections to be made on basis of unusual capacity for research, or proved creative ability. Candidates must present plans for proposed study. Applications due by Oct. 15. Henry Allen Moe, Secretary General, John Simon Guggenheim Memorial Foundation, 551 Fifth Avenue, New York, N. Y.

MONTCLAIR ART MUSEUM SCHOOL; Scholarships awarded on basis of facility or recommendation to residents of Montclair or vicinity. Applications due in September. Mrs. Mary C. Swartwout, Director, Montclair Museum of Art, Montclair, N. J.

SCHOOL OF FINE AND APPLIED ART, PORTLAND (ME.); Scholarship of one year's free tuition to a Maine high school graduate. Applicants must submit examples of work by July 19. Alexander Bower, Director, School of Fine & Applied Art, 111 High St., Portland, Me.

THE EXHIBITION CALENDAR

ALBANY, N. Y., Inst. of Art: *Past Artists of the Upper Hudson; Albany Silversmiths*, to Sept. 1.

ASBURY PARK, N. J., Soc. of Fine Arts: *Summer Annual*, to Sept. 3.

AUBURN, N. Y., Cayuga Museum: *Garden Sculpture; Whitaker Watercolor Exhibit*, to July 14. K. Farrell; *Early Engraving Art*, July 16-Sept. 15.

BALTIMORE, MD., Museum of Art: *A Century of Baltimore Collecting*, to Sept. 1. Walters Gall.: *Wm. T. Walters Retrospective Exhibit*, to Oct. 1.

BENNINGTON, VT., Museum: *S. Novin*, to July 14. H. Schnakenberg, July 15-31.

BOSTON, MASS., Doll & Richards: *Contemporary Art; Rare Prints; Sculpture*, to July 31.

Inst. of Modern Art: *Watercolors & Drawings by Winslow Homer*, to July 27.

Museum of Fine Arts: *The Museum in Education*, to Aug. 3. *Chinese Buddhist Pigs.*, to Sept. 1.

Vose Gall.: *Wm. Meyerowitz*, to July 31.

BUFFALO, N. Y., Albright Gall.: *Design in Art*, to Sept. 1.

Museum of Science: *3000 Years of Chinese Ceramics*, to Sept. 30.

BURLINGTON, VT., Fleming Museum: *Emotional Design in Modern Pigs.*, July 5-19. *Corcoran Biennial Exhibit*, July 19-Aug. 2.

CAMBRIDGE, MASS., Fogg Museum: *French Pigs. & Drawings*, July 7-Aug. 16. *Safavid*

Pigs. & Illuminations, to July 31.

CHICAGO, ILL., Art Inst.: *Portraits of Chicago Men & Women*, to Sept. 7. *16th Century French Prints; Sculpture by Carl Milles; Thorne Miniature Rooms*, to Sept. 27. *International Watercolor Exhibit*, July 17-Oct. 15.

CINCINNATI, O., Art Museum: *Appreciation of the Arts; Contemporary American Prints; Portraits*, to Sept. 1.

CLEVELAND, O., Museum of Art: *American Watercolors*, to July 13. *Silver Jubilee Exhibition*, to Sept. 28.

CONCORD, N. H., State Library: *L. Vuilleumier*, to Aug. 2.

DAYTON, O., Art Inst.: *I.B.M. Exhibition of American Contemporary Artists*, to July 31.

DENVER, COL., Art Museum: *Annual Exhibition; Sculpture Annual*, to Aug. 17.

GALLUP, N. MEX., Art Center: *D. Stewart & A. Sims*, to July 15. *Watercolors by Indian Artists*, July 15-Aug. 1.

GREEN BAY, WIS., Neville Public Museum: *Ohio Print Makers Annual*, to July 30.

GROSSE POINTE FARMS, MICH., Alger House: *Lyonel Feininger*, to Aug. 31.

HANOVER, N. H., Dartmouth College: *Paul Sample Retrospective*, to July 6.

HOUSTON, TEX., Museum of Fine Arts: *Corot to Picasso; Modern American Pigs.*, to Aug. 1. *Etchings by C. Hassam & D. Shaw*, to Aug. 30. *Hopi & Zuni Indian Art*, to Sept. 1. *Abstract Art*, to Sept. 28.

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Art Center: *Contrasts in Decorative Style*,
to July 8.LOS ANGELES, CAL., County Museum: *Ptg.
of France Since the French Revolution*, to
July 31. Thorne Miniature Rooms, to Aug.
31.Dalzell Hatfield Gall.: *Cathleen Mann*, to
July 31.Foundation of Western Art: *Annual Re-
view of California Art*, to July 12.Stendahl Gall.: *H. Kidd*, to July 5.

G. Chann, July 7-19.

Vigevano Gall.: *L. Adrien; Chinese Pot-
tery*, to July 31.MADISON, WIS., Wisconsin Union: *10 Young
Wisconsin Painters & Sculptors*, to July 5.F. Ellis, July 5-18. Lone Star Printmakers,
July 20-Aug. 7.MANCHESTER, N. H., Currier Gall.: *Contem-
porary American Artists*, July 7-Sept. 28.MASSILLON, O., Museum: *Color Lithographs
by R. Limbach; European Woodcarvings*,
to July 31.MIDDLEBURY, VT., Middlebury High School:
Green Mountain Festival of the Arts, July
21-27.MILWAUKEE, WIS., Art Inst.: *"Painting a
Watercolor" & "Modeling a Statue"*, to
July 31.MINNEAPOLIS, MINN., Inst. of Arts: *Eccle-
siastical Art*, to July 15. *Views of Missis-
sippi Valley*, July 7-27.Walker Art Center: *Mary Hobbs*, to July 17."India House," to July 31. B. Swanson,
from July 18.MORGANTOWN, W. VA., Art Center: *Mexi-
can Children's Pigs*, to July 20. *Water-
colors*, July 20-Aug. 10.MYSTIC, CONN., Art Assoc.: *Members Show*,
to July 26.NASHUA, N. H., Public Library: *Portraits
by W. F. Noyes*, to July 31.NEWARK, N. J., Artists of Today Gall.: *Red
Cross Benefit Show*, to July 6. *Modern
Artists*, July 6-20.Museum: *"Three Southern Neighbors"*, to
Sept. 1.New Jersey Gall.: *Flowers & Gardens*, to
July 18. *Landscapes & Marines*, July 21-
Aug. 8.NEW HAVEN, CONN., Yale Art Gall.: *Moore
Collection of Textiles; Persian Pigs*, to
Sept. 1.NEW HOPE, PA., Delaware Book Shop:
American Folk Art, to Sept. 1.OKLAHOMA CITY, OKLA., WPA Art Cen-
ter: *G. Winkler*, July 6-27.PEACE DALE, R. I.: South County Art Asso-
ciation: *Walt Killam*, July 16-30.PEORIA, ILL., Public Library: *Interior De-
sign & Decoration*, to July 12.PHILADELPHIA, PA., Academy of the Fine
Arts: *American Art*, to Sept. 1.PITTSBURGH, PA., Carnegie Inst.: *Pitts-
burgh Artists*, to July 27.PITTSFIELD, MASS., Berkshire Museum: *Old
Master Drawings; Drawings by C. Pick-
hardt*, to July 31. A. Sterner, to Aug. 10.PORTLAND, ME., Sweat Museum: *Linwood
Easton*, to July 20.PORTLAND, ORE., Art Museum: *Chinese
Ceramics*, to July 6. *American Wood Sculp-
ture*, to July 31.ROCKFORD, ILL., Art Association: *R. W.
Newell*, to July 6.ST. LOUIS, MO., City Art Museum: *"The
City"*, to July 20.SALT LAKE CITY, UT., Utah State Art Cen-
ter: *M. Brooks, Sculpture; Index of Ameri-
can Design; P. & R. Smith*, to July 31.SAN DIEGO, CAL., Fine Arts Gall.: *National
Watercolor Exhibit*, to Sept. 1.SAN FRANCISCO, CAL., Courvoisier Gall.:
J. de Botton, to July 5.De Young Museum: *French Watercolors &
Drawings; Costumes & Accessories*, to
July 31.Elder & Co.: *Paul Davis*, to July 12.Gump Gall.: *Watercolors of Mexico by
M. Misk*, to July 12.Museum of Art: *E. Bates; Mural Pigs. by
Portinari; Sculpture by Z. Sasevich*, to
July 6.Palace of Legion of Honor: *Stotesbury
Collection*, to July 31. *California Water-
color Soc.*, to July 15.SANTA FE, N. MEX., Museum of New Mexico:
*C. Redin; E. Boatright; Prints by C. Bar-
rows*, to July 15. *P. Fardon*, to July 20.*Indian Pigs. by Pop-Chalee; A. Morang;
D. Myers; C. Berninghaus*, July 15-30.SEATTLE, WASH., Art Museum: *Seattle
Artists; European Prints*, to Sept. 1.Henry Gall.: *C. Post; Drawings by M.
Crooks*, to Aug. 31.SPRINGFIELD, ILL., State Museum: *North
Mississippi Valley Artists*, to Sept. 1.SPRINGFIELD, MASS., Museum of Fine Arts:
Armor from J. W. Higgins Collection, to
Sept. 30.SPRINGFIELD, MO., Art Museum: *Pigs. from
Local Collections*, to July 31.STATE COLLEGE, PA., Pennsylvania State
College: *Venetian Masters*, to July 15.*Small French Pictures*, July 7-28.SYRACUSE, N. Y., Museum of Fine Arts:
American Artists, to Sept. 30.TOLEDO, O., Museum of Art: *Contemporary
American Artists Annual*, to Aug. 31.UTICA, N. Y., Munson-Williams-Proctor
Inst.: *Annual Outdoor Exhibition of Pigs.
& Sculpture*, to July 31.WASHINGTON, D. C., Arts Club: *Members
Exhibit*, to Sept. 30.Corcoran Gall.: *Portraits of Children*, July
6-Aug. 3.WEST PALM BEACH, FLA., Norton Gall.:
*C. Link; Chinese Jade Carvings; Sculpture
by J. Shepherd*, to July 31.WILMINGTON, N. C., WPA Museum of Art:
Wilmington Artists Annual, to July 29.WICHITA, KAN., Art Museum: *B. Nordfeldt;
Contemporary American Art*, to July 31.

NEW YORK CITY*

Allison, 32 E. 57
Toulouse-Lautrec: Lithographs, to July 31American British, 44 W. 56
Contemporary Portraits, July 8-26Arden, 460 Park
Limited Editions: Sculpture, to Sept. 1Associated American, 711 Fifth
Group Show, to Sept. 1A.W.A., 353 W. 57
Member Group, to Sept. 30Babcock, 38 E. 57
American Paintings, to Sept. 1Barbizon-Plaza, Sixth at 58
Carman: Lithographs, to Oct. 1Bland, 41 E. 57... *Early Americans*, to Sept. 1Bonestell, 106 E. 57... *Group*, to Sept. 1Brandt, 50 E. 57
"Places You Can't Go This Summer,"
to Sept. 1Brooklyn Museum
Vollard Publications, to Sept. 21Carstairs, 11 E. 57
Contemporary French, to Sept. 1Century, 7 W. 43
Summer Exhibition, to Sept. 1Clay Club, 4 W. 8
Group Sculpture, to Sept. 1Contemporary Arts, 38 W. 57
"The Hudson River": Group, to July 12

"35 not over \$35," to July 31

Durand-Ruel, 12 E. 57
XIX Century French, to Sept. 1Ferargil, 63 E. 57... *Group*, to Aug. 1Findlay, 69 E. 57... *Group*, to Sept. 1French, 41 E. 57... *Modern French*, to July 31Grand Central, 15 Vanderbilt
Founders Show, July 8-Aug. 13Grand Central, 700 Fifth
Americans, to July 25Harlow, Keppel, 670 Fifth
"Flowers & Gardens," to July 31Kleemann, 38 E. 57... *Americans*, to July 31Knodler, 14 E. 57... *Americans*, to Sept. 1Kohn, 608 Fifth... *Chris Ritter*, to July 18

John Rogers, July 21-Aug. 15

Kraushaar, 730 Fifth... *Group*, to Sept. 1John Levy, 11 E. 57... *Group*, to Sept. 1Lilienfeld, 21 E. 57
Still-life: French & American, to Sept. 1Macbeth, 11 E. 57
Contemporary Artists, to Sept. 1Mayer, 41 E. 57
Contemporary Prints, to Sept. 1Metropolitan Museum
The China Trade, to Sept. 30Midtown, 605 Madison
Retrospective Show, to July 31Milch, 108 W. 57
American Artists, to Sept. 15Montross, 785 Fifth
American Artists, to Sept. 1Morton, 130 W. 57... *Group*, to Sept. 1Museum of Modern Art
Art of Britain at War, to Sept. 1

Paul Klee, to July 27

Museum of N. Y. C.
Classical Revival of Architecture in N. Y.
to Sept. 1Neumann, 543 Madison
Charles Hutson, to July 31Newman, 66 W. 55
Paintings for the Home, to Sept. 4N. Y. Historical
"New York as the Artists Knew It," to Aug. 1Nierendorf, 18 E. 57
"Masters of Contemporary Art," to July 15N. Y. Public Library
British XX Century Printmakers, to Nov. 30Non-Objective, 24 E. 54
Summer Show, to Sept. 1O'Toole, 24 E. 64
Landscapes, XVI-XX Century, to Sept. 15Passedoit, 121 E. 57
Trends in Young Painters, to Aug. 1Reed, 46 W. 57
Designers & Craftsmen, to July 31Rehn, 683 Fifth... *Group*, to Aug. 1Schoenemann, 605 Madison
Old Masters, to Sept. 1St. Etienne, 46 W. 57... *Modern Art*, to Sept. 1Sterner, 9 E. 57... *Summer Show*, to Aug. 1Temple, 518 Madison
Interior Design & Decoration Accessories
to Aug. 1Vendome, 23 W. 56
Revolving Show, to Sept. 1Weyhe, 794 Lexington
Prints & Drawings, to Aug. 1Wildenstein, 19 E. 64... *Old Masters*, to Sept. 1

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